# THE JAPAN MAGAZINE

FEBRUARY
1911

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

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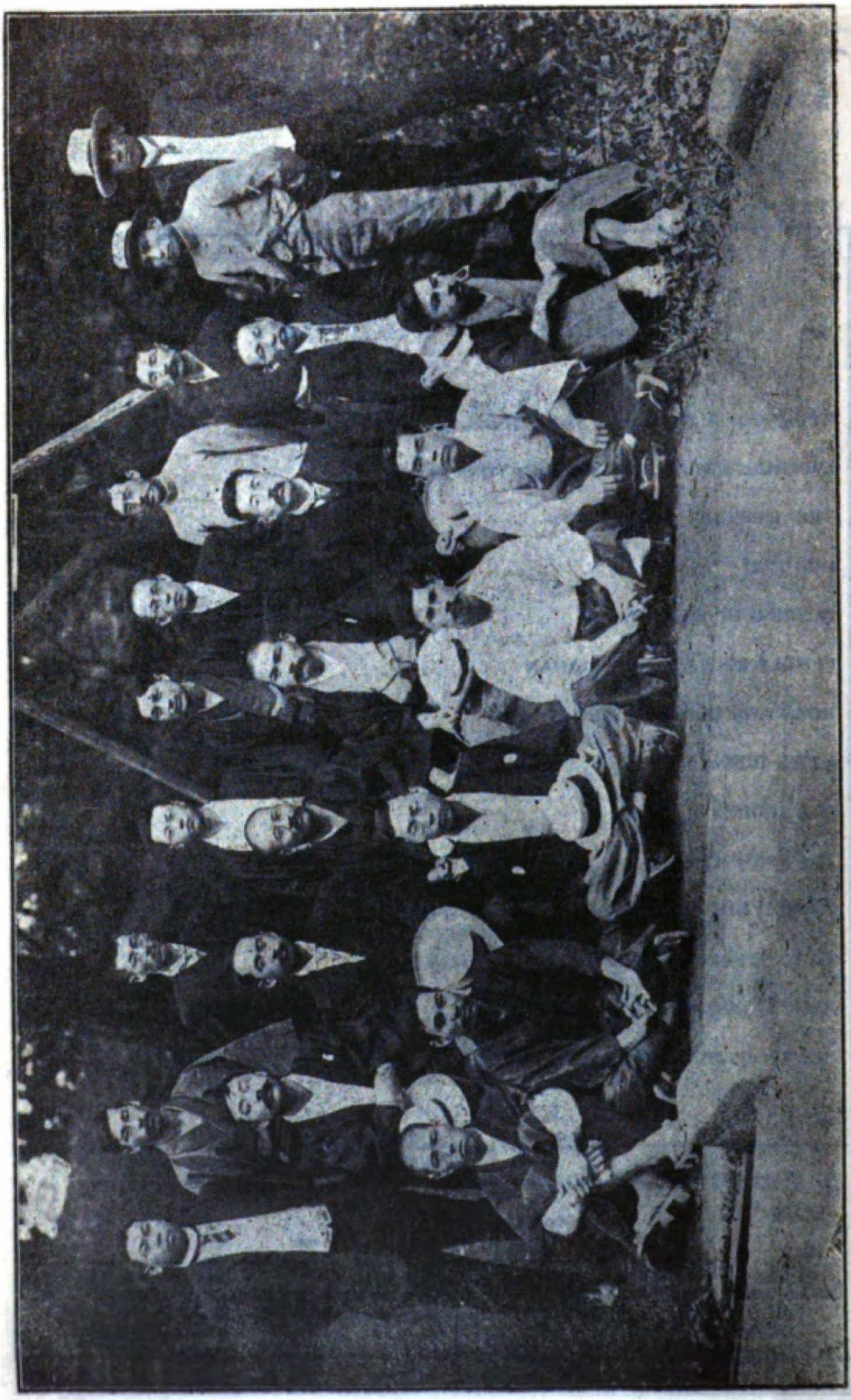

IMPERIAL UNIVERSITY GRADUATING CLASS, COLLEGE OF LITERATURE, 1909

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# THE JAPAN MAGAZINE

VOLUME ONE FEBRUARY 1911 NUMBER TEN

## THE IMPERIAL UNIVERSITY

IN an extensive compound in Hongo ward, in the northwestern part of the city of Tokyo, where once were the palace and gardens of one of the greatest feudal lords of Japan, Mayeda, *daimyo* of the provinces of Kaga, Noto and Etchu, and scion of the Mayeda family, stand the the buildings of the Imperial University, the pride of Meiji, the era of enlightenment. The germ of this splendid institution sprung into existence during the regime of the last Tokugawa *Shogun*, when, in 1856, the *Bansho Shirabesho*, or 'place for investigating barbarian learning' was established, with its branches of law, science and literature, and which became successively the *Kaiseijo*, the *Daigaku Nanko*, the *Nanko*, and finally, in 1874, the *Kaiseigakko*. Almost at the same time what became its medical department, *Seiyo Igakujo*, or School of Western Medical Science, was founded by the Tokugawa Government, which in the second year of Meiji was renamed *Daigaku Toko*, or Eastern University, and again two years later, when placed under the control of the Department of Education, *Tokyo Igaku*, which was incorporated with the *Kaiseigakko* in 1877, and known as the *Tokyo Daigakko*, Tokyo University.

PRESIDENT HAMAO

The other two branches which were organized independently some years before the Imperial University Edict which brought them all under one control, were the Engineering College, first called *Kogaku Kyo* (1872), then *Kobu Daigakko* (1877), and the Agricultural and Dendrological College, which originated in a training farm which later became a school, the *Tokyo Nogakko*.

In 1886, the Tokyo University and the Engineering College became one great seat of learning, by Imperial Edict, and received the name of Imperial University, which, in 1890 absorbed the Agricultural and Dendrological College, thus broadening its scope. The late Hiromoto Watanabe, at that time governor of Tokyo Prefecture, was appointed president of the new University, which post he filled until 1890,

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# THE IMPERIAL UNIVERSITY.

VOLUME ONE. FEBRUARY, 1891. NUMBER TEN.

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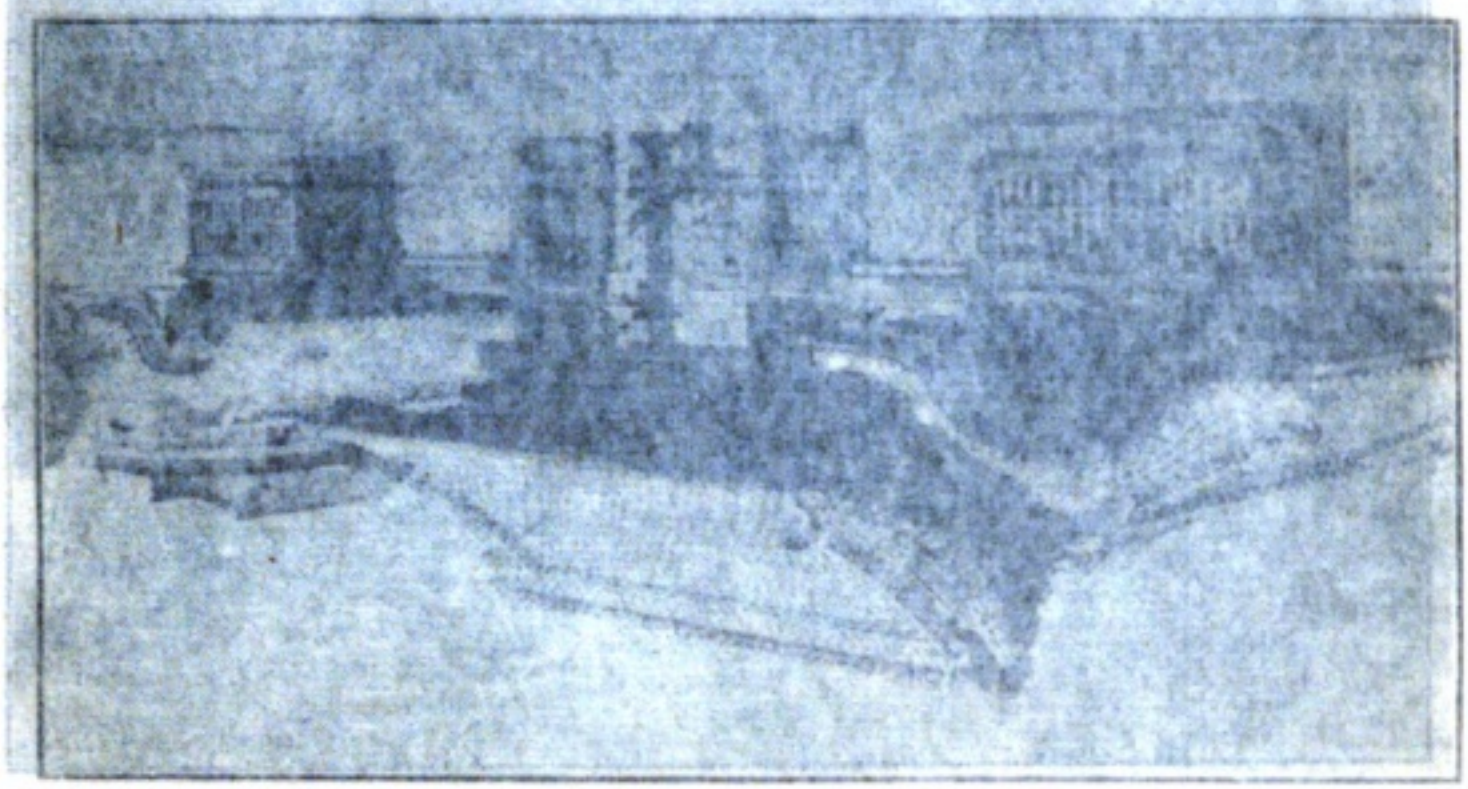

AKAMON, OR RED GATE, IMPERIAL UNIVERSITY

When Dr. Hiroyuki Kato succeeded him, he served three years, and was followed by Dr. Arata Hamao, then Director of Bureau of Technical Education, of the Department of Education, and formerly President of Kanazawa, who has remained to the present time. Each of these eminent men of broadest scholarship, has rendered contributions service even since the organization of the Imperial University.

Besides a President, who must be of scholarship and character, the Faculty of Law consists of: two Professors of Political Science, one Professor of Constitutional Law, two Professors of Civil Law, one Professor of Commercial Law, one Professor of Criminal Law, one Professor of Political Economy, and one Professor of Roman Law. The Faculty of Medicine consists of: two Professors of Anatomy, one Professor of Physiology, one Professor of Pathology, one Professor of Pharmacy, one Professor of Hygiene, one Professor of Forensic Medicine, one Professor of Medicine, one Professor of Surgery, one Professor of Ophthalmology, one Professor of Obstetrics, and one Professor of Dermatology and Syphilis. The Faculty of Engineering consists of: one Professor of Civil Engineering, one Professor of Mechanical Engineering, one Professor of Electrical Engineering, one Professor of Mining, one Professor of Metallurgy, one Professor of Naval Architecture, one Professor of Architecture, and one Professor of Applied Chemistry. The Faculty of Literature consists of: two Professors of Philosophy, one Professor of Japanese History, one Professor of Japanese Literature, one Professor of Chinese Literature, one Professor of European History, one Professor of Political Economy, and one Professor of Sociology. The Faculty of Science consists of: one Professor of Mathematics, one Professor of Astronomy, one Professor of Physics, one Professor of Chemistry, one Professor of Geology, one Professor of Zoology, one Professor of Botany, and one Professor of Anthropology. The Faculty of Agriculture consists of: one Professor of Agronomy, one Professor of Agricultural Chemistry, one Professor of Forestry, one Professor of Agricultural Engineering, one Professor of Veterinary Science, one Professor of Sericulture, and one Professor of Agricultural Economy. The Faculty of Medicine and the Faculty of Engineering are each presided over by a Director, who is appointed by the Emperor from among the Professors of the Faculty. The Faculty of Literature, the Faculty of Science, and the Faculty of Agriculture are each presided over by a Dean, who is appointed by the President of the University from among the Professors of the Faculty. The Dean, Director, and the Librarian are appointed by the Minister of Education, but are under the control of the President of the institution.

The same regulations are common to the various Faculties of the University: that is, each Faculty is divided into three Departments: Junior, Senior, and Graduate. The University was formerly maintained by an appropriation from the Government under the control of the Department of Education, but on April 1st, 1907, a Special Account Law was passed, by which the finances of the University are entirely independent. To be admitted, students must be graduates from the University Preparatory Courses of Higher Schools, and it is sometimes the case when the department are crowded beyond the capacity for all applicants, that a competitive examination, admission being granted in the order of highest grades so obtained, to the limit of the department, and those excluded therefrom are given preference in admission, admitted in the following year. Students who excel in their work and whose conduct is exemplary, are selected by the deans for special honors, and are publicly acknowledged and made exempt from fees for the current year; but if later proving unworthy by misconduct or lack of application, or if serious illness

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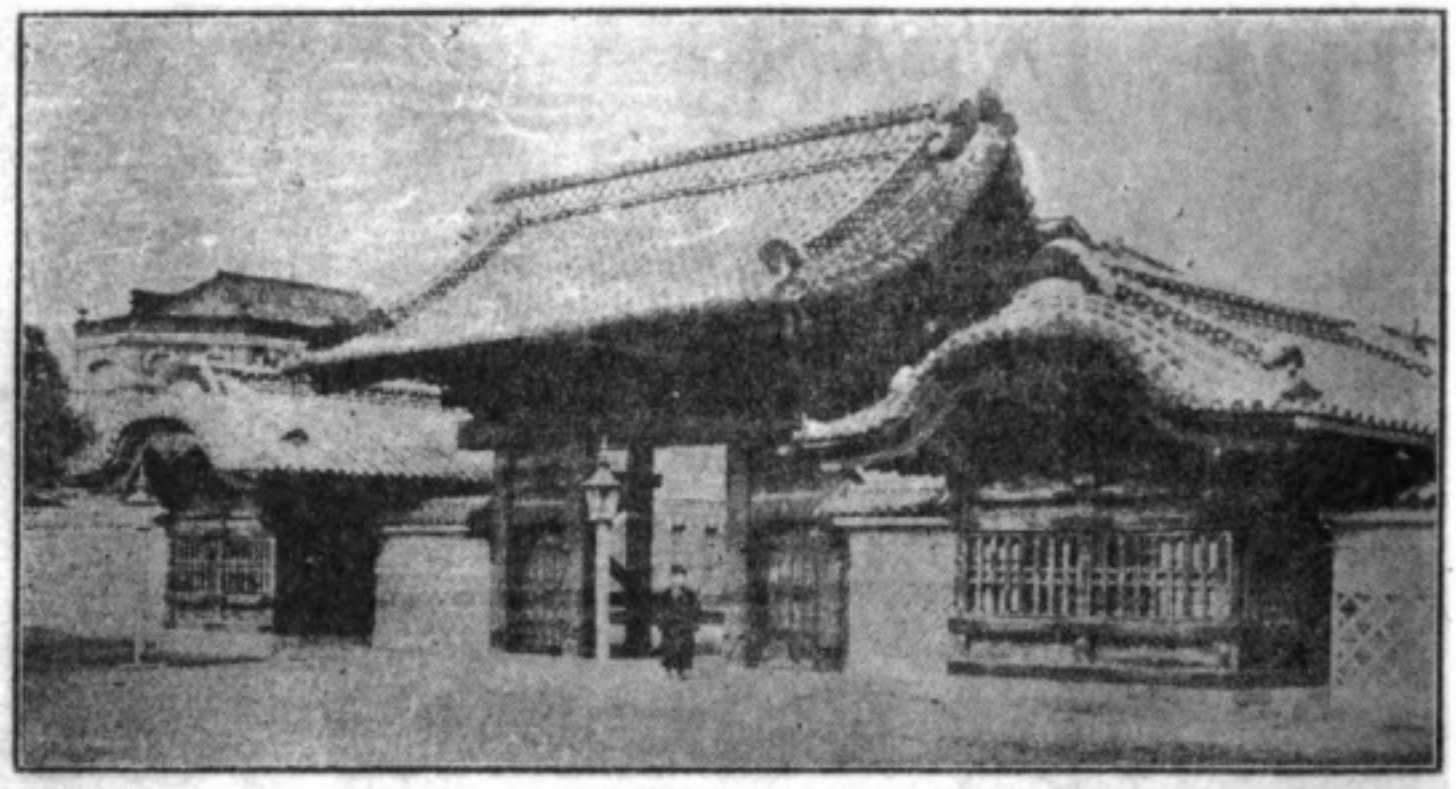

AKAMON, OR RED GATE, IMPERIAL UNIVERSITY

when Dr. Hiroyuki Kato, succeeded him, served three years, and was followed by Dr. Arata Hamao, then Director of Bureau of Technical Education, of the Department of Education, and formerly president of *Kaiseigakko*, who has remained to the present time. Each of these eminent men of profound scholarly attainments, has rendered conspicuous service ever since the organization of the Imperial University.

Besides a president, who must be of *chokunin* rank, it has the following officials: two special secretaries, one special commissioner, two superintendents of students, one librarian, all of *sonin* rank, a dean for each branch, a hospital director and a director of astronomical observations. One hundred thirty professors of *chokunin* or *sonin* rank constitute the various faculties, with seventy-four assistant professors of *sonin* rank, and one hundred forty-seven of *hannin* rank. The deans, directors and the librarian are appointed from among the professors by the Minister of Education, but are under the control of the president of the institution.

The same regulations are common to the various branches of the University; the term of ten months is divided into three periods: from September eleven, the opening date, to December twenty-four; from January eight to March thirty-one; and from April eight to July ten; there are eleven National holidays, and Sunday is made a day of rest.

The University was formerly maintained by an appropriation from the Government under the control of the Department of Education, but on March twenty-three, 1907, a Special Account Law was made and a subsidy of 1,300,000 *yen* granted, placing the finances of the University on an entirely independent footing.

To be admitted, students must be graduates from the university preparatory course of higher schools, and if necessary, as is sometimes the case when the departments are crowded beyond the capacity for all applicants, stand a competitive examination, admission being granted in the order of highest grades so obtained, to the limit of the department, and those excluded thereby are given precedence if applying again the first of the following year. Students who excel in their work and whose conduct is exemplary, are selected by the deans for special honors, and are publicly acknowledged and made exempt from fees for the current year; but if later proving unworthy by misconduct or lack of application, or if serious illness prevents

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COLLEGE OF LAW AND LITERATURE

progress, one may be dropped from the roll of honor. A pupil is punished for neglect of study or bad behavior by reprimand, suspension or expulsion by order of the president through the dean of the faculty of the branch where he is a student. The yearly tuition is $17.50.

Nearly three hundred acres are employed for the various branches of the Imperial University, one hundred twenty-three of which are in the city of Tokyo; eighty-three acres of the University grounds proper and forty acres in the Botanical Gardens attached to the College of Science, located in Koishikawa ward. The Agricultural and Dendrological department occupies one hundred fifty acres in Tabata, suburb of Tokyo.

The University grounds and the Botanical Gardens are both show places of the city; the former having once been the estate of Marquis Mayeda, embraces a lovely landscape garden, with a splendid pond spreading over an acre and a half, filled with huge scarlet carp and gold fish; with a picturesque pine clad islet, and surrounding hills whose trees and stones, arranged in true Japanese fashion present an artistic effect, enhanced by a single remnant of the palace of the great *daimyo*, the *Goten*, a pavilion in native architecture, which overlooks the lake from one of the hills, where he was wont to rest when he strolled in this charming place. During the Tokugawa Shogunate, the Botanical Gardens were planted with medicinal herbs and shrubs, at that time almost the only remedies used, according to the Chinese system, and these were for the personal use of the *shogun*; the eighth, Yoshinume, having paid great attention to their cultivation. Large hot houses contain an endless variety of plants, and there are trees, and shrubs to delight any enthusiast in nature study, a large lotus pond, and a bamboo grove of many different kinds, tossing their plumy heads, and beating their straight stems together like castanets; also the highland flora.

The College of Medicine embraces a large group of buildings, mostly two-storied brick structures consisting of lecture halls, hospitals, class rooms and separate departments for various branches of medical science. There are two courses of instruction, medicine and pharmacy, requiring four and three years respectively to complete. Its faculty numbers twenty-seven

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president through the death of the faculty of the private schools. The Imperial University, one hundred seventy-three of whom are in the city of Tokyo; eighty-three were in the University Hongo's problem was not fairly across in the Technical Engineering school, and the Law College in Kojimachi. The Agricultural and Horticultural departments are located in Komaba, a suburb of Tokyo; and the Medical College is in Hongo. The Imperial University of Kyoto, with a faculty of law, literature, science, and engineering, was established in 1897. The Imperial University of Tohoku, at Sendai, in the north of Honshiu, was founded in 1907. The Imperial University of Kyushu, at Fukuoka, in the island of Kyushu, was established in 1910.

Nearly three hundred students are graduated from the Imperial University every year. The number of students in the Law College is greater than that in any other department. The Medical College comes next in point of numbers. The Engineering College is the smallest of the five colleges. Also the Agricultural College is small.

The College of Medicine embraces a full course of study in medicine, surgery, obstetrics, gynecology, pediatrics, dermatology, ophthalmology, otology, laryngology, rhinology, neurology, psychiatry, dental surgery, pharmacy, hygiene, bacteriology, pathology, forensic medicine, and public health. The course covers four years. Besides the regular lectures, there are clinics in the hospitals connected with the college. Practical instruction is given in the laboratories of anatomy, physiology, chemistry, pharmacology, pathology, bacteriology, hygiene, and forensic medicine. Graduates receive the degree of Doctor of Medicine.

The College of Law embraces a full course of study in political science, economics, jurisprudence, and public law. Besides the regular lectures, there are seminaries for the study of special subjects. Graduates receive the degree of Bachelor of Laws.

The College of Literature embraces a full course of study in philosophy, history, philology, and literature. Besides the regular lectures, there are seminaries for the study of special subjects. Graduates receive the degree of Bachelor of Literature.

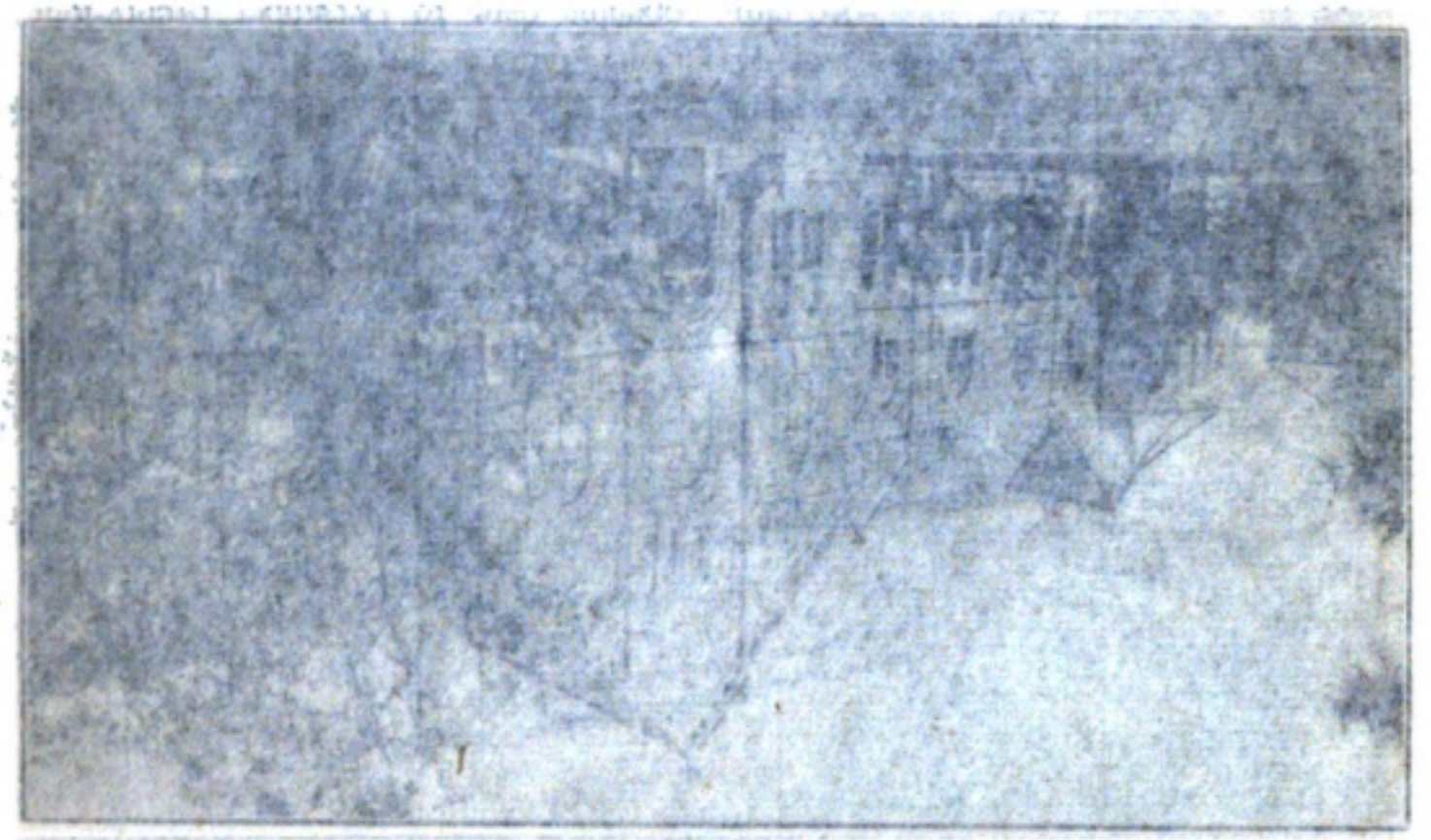
The College of Science embraces a full course of study in mathematics, physics, chemistry, astronomy, geology, mineralogy, zoology, botany, and anthropology. Besides the regular lectures, there are laboratories for practical work. Graduates receive the degree of Bachelor of Science.

The College of Engineering embraces a full course of study in civil engineering, mechanical engineering, electrical engineering, architecture, mining engineering, metallurgy, naval architecture, and marine engineering. Besides the regular lectures, there are laboratories for practical work. Graduates receive the degree of Bachelor of Engineering.

The College of Agriculture embraces a full course of study in agriculture, agricultural chemistry, forestry, and veterinary science. Besides the regular lectures, there are laboratories for practical work. Graduates receive the degree of Bachelor of Agriculture.

The College of Commerce embraces a full course of study in commerce, political economy, and finance. Besides the regular lectures, there are seminaries for the study of special subjects. Graduates receive the degree of Bachelor of Commerce.

The College of Medicine, the College of Law, the College of Literature, the College of Science, the College of Engineering, the College of Agriculture, and the College of Commerce are in the city of Tokyo.



COLLEGE OF LAW AND LITERATURE

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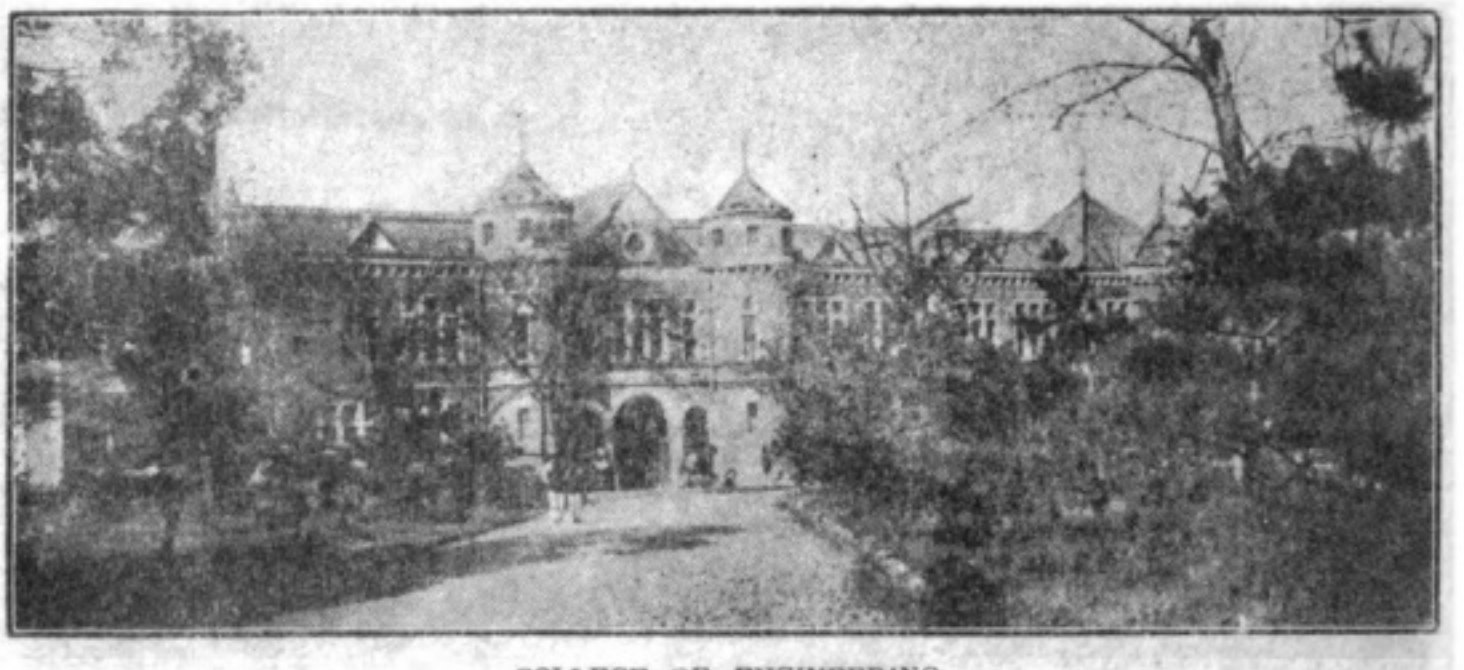
in former years rendered great service to the Crown Prince. The College finally expressed its appreciation of Dr. Brick by bringing a print of him in its lecture hall.

There are seven principal students in the College of Medicine, among whom are a Korean, one Japanese, seven Chinese, and all the rest Americans or Europeans. Besides the professors, there are lecturers and assistants in the hospitals: three principal physicians, fifteen assistant physicians, and a number of internes. The College of Medicine is the best equipped institution of the kind in the Far East. It has a number of modern conveniences and stands second to none in the Orient. Besides the regular students, with objects for their life work, there are four counter-students: that is, students who are studying medicine, but who are not connected with the College. One of these is a Korean, one a Japanese, and two Americans. The College of Medicine offers courses in physics, chemistry, biology, histology, anatomy, physiology, bacteriology, pathology, surgery, medicine, obstetrics, gynecology, ophthalmology, otology, laryngology, dermatology, genito-urinary diseases, and dentistry. The professors, with the exception of the Japanese professor, are graduates of medical colleges in the United States, Canada, England, Germany, France and Japan. The College of Literature offers courses in philosophy (Chinese, Hindu, psychology, logic, ethics, aesthetics, sociology), literature (national, Chinese, Hindu, English, Oriental and Occidental) and languages (Chinese, French and Japanese).

The professors, both foreign and native, are graduates of the Imperial University of Japan, the Imperial University of Kyoto, the Imperial University of Tokyo, the Imperial University of Peking, the Imperial University of Nanking, the Imperial University of Canton, the Imperial University of Wuchang, the Imperial University of Hankow, the Imperial University of Tientsin, the Imperial University of Mukden, the Imperial University of Harbin, the Imperial University of Changchun, the Imperial University of Kirin, the Imperial University of Fengtien, the Imperial University of Shanhaikwan, the Imperial University of Chinchow, the Imperial University of Antung, the Imperial University of Yingkow, the Imperial University of Newchwang, the Imperial University of Liaoyang



COLLEGE OF ENGINEERING

Japanese professors, ninety-three assistant professors, seven lecturers and the dean, besides several eminent foreign physicians. Dr. Elwin Baelz, who achieved brilliant success in his work in this College, was made an honorary professor for his earnest labors, especially in dispensing knowledge of the treatment of internal diseases. He was the Court physician and a favorite with the Crown Prince. The College further expressed its appreciation of Dr. Baelz by placing a bust of him in its lecture hall.

There are seven hundred students in the College of Medicine, among whom are a Russian, an Indian and a Chinese. Of the graduates, one hundred seventy-two fill educational posts in Government medical schools in the provinces; six hundred thirty-eight are on the staff of Government hospitals; three hundred forty-nine are practising physicians, fifty-nine are studying abroad and one hundred forty-six are pursuing the post graduate course.

The Colleges of Law and Literature occupy the same main building, facing the middle entrance, but have numerous separate lecture halls and class rooms, equipped with modern conveniences and arrangements, with capacities for from fifty to three hundred students.

There are four courses open to the law students: jurisprudence (English, German and French law), politics, economics and commerce; four years being required for each. Dr. Yatsuka Hodzumi is the dean, with twenty-eight native professors, six assistant professors, six lecturers and three foreign professors: Henry T. Terry, English law; Rudolf H. Loenholm, German law; and Louis Bridel, French law.

The late Prof. Gustave Boissonade, who in former years rendered great service to Japan by compiling the draft of codes, which forms the basis of those now in force, is gratefully remembered, not only by the College of Law, of which he was made an honorary professor, but by the whole nation.

The College of Literature offers courses in philosophy (Chinese, Hindu, psychology, logic, ethics, theology, æsthetics, pedagogy and sociology), histrology (national, Oriental and Occidental), and literature (national, Chinese, Hindu, Engish, German, French and philology).

Eighteen native professors, fifteen assistant professors, forty lecturers, with Prof. Kumazo Tsuboi as dean; and John Lawrence, professor of literature, Rev. Arthur Lloyd, lecturer on literature, John T. Swift, teacher of composition and grammar, all in English; Professors Emile Ech and C. Norsa in the chairs of French and Italian respectively; Karl Adolf Florenz, conferred with the degree of Ph. D. by the University, in consideration of his deep learning and extensive knowledge, particu-

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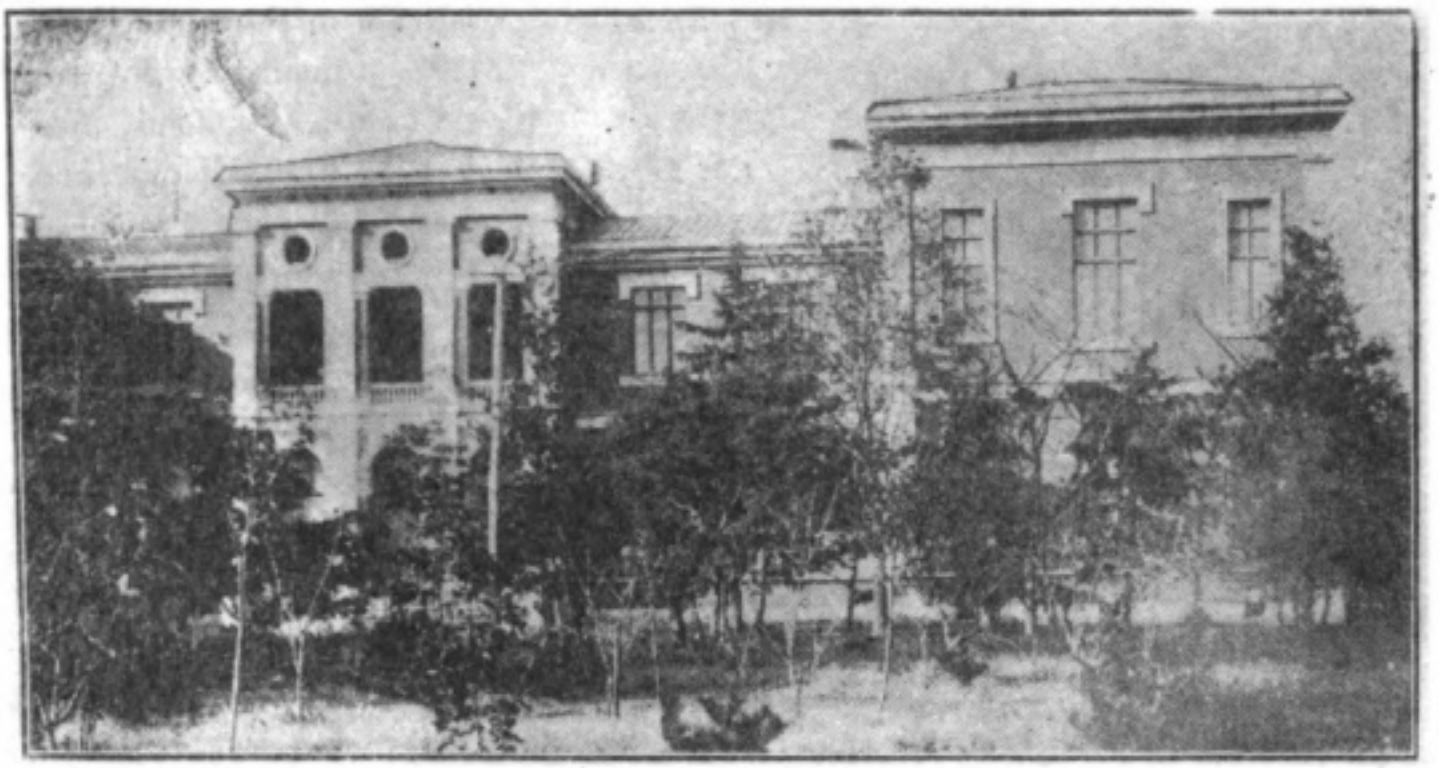

COLLEGE OF SCIENCE

larly of Japanese literatue, as German professor, and Raphael Von Kebel, a man of high attainments and talents, professor of philology, constitute the faculty.

Basil Hall Chamberlain, who has spent the greater part of his life in Japan as professor at the University, and who is an accepted authority on Japanese philology and the author of many well-known books on Japan, is an honorary professor.

Perhaps the most beloved and admired by his pupils, through never having been conferred with an honorary professorship, was the late Lafcadio Hearn (Yakumo Koizumi, as he became a naturalized citizen), whose valuable services to the University as lecturer on English literature, and his poetical, literary genius, merit any honor in the power of the University to bestow.

There are three hundred seventy-one students in this department, among whom are three Chinese and one Russian, six Chinese in the elective course and one American in the post graduate course. Of the graduates, nine hundred forty-one are engaged in teaching, mostly in middle schools, and one hundred one have taken the post graduate course.

Four large brick buildings and several smaller ones, accommodate the College of Science, whose course may be completed in three years, and embraces the following: mathematics, astronomy, theoretical and experimental natural philosophy, chemistry, zoology, botany, geology and mineralogy. Connected with it are a marine laboratory, the Botanical Gardens and the astronomical observatory. Its dean is Dr. Joji Sakurai, with a faculty of twenty-four professors, nine assistant professors and eleven lecturers. Dr. Edward Divers is an honorary professor.

Three hundred thirty-five of the graduates are teachers, eighty-one are serving as experts in Government offices, and forty-one are taking the post graduate course.

The main edifice of the College of Engineering presents an attractive and substantial appearance, and near by are a number of other buildings devoted to laboratories, et cetera. This department was opened in 1876, at the suggestion of the late Prince Ito.

The course in engineering includes architecture and shipbuilding; civil, mechanical and electrical engineering; chemistry, explosives, and metalurgy; it requires three years to be completed.

The dean of the faculty is Dr. Wataru Watanabe, and there are twenty-seven native professors, thirty-two assistant professors and one foreign professor, Bryol Pulvis, instructor in naval architecture.

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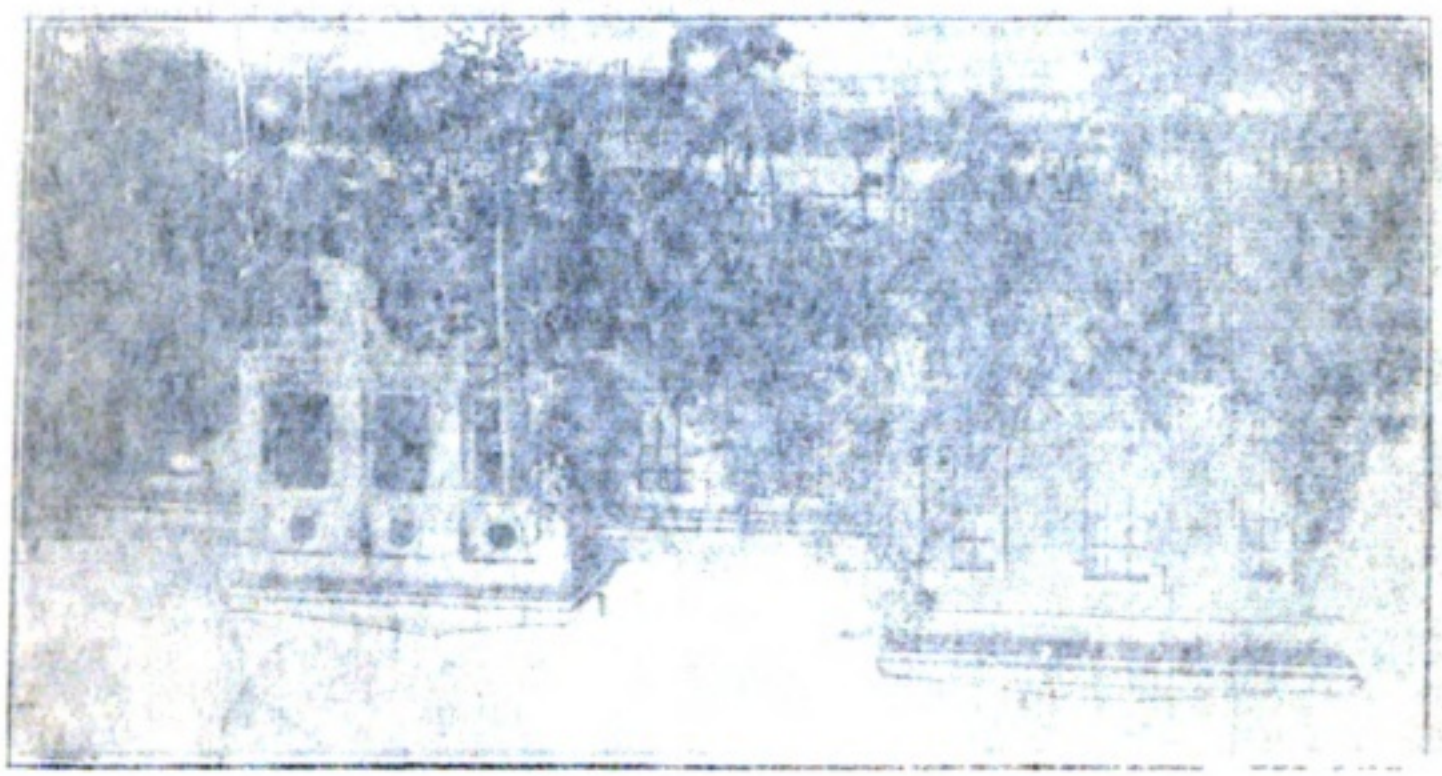
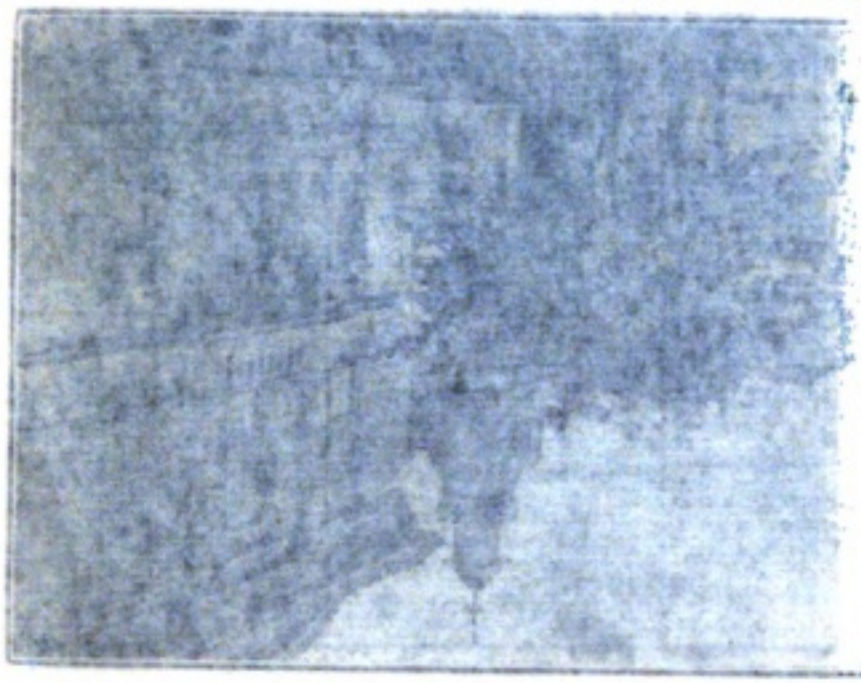
COLLEGE OF SCIENCE







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MEDICAL COLLEGE, OUT PATIENTS DEPARTMENT

Dr. Henry Dyer, who came to Japan to become head of the Engineering College when it was first opened, and who did such worthy work as a pioneer in training Japanese youths in this science, has always been most highly esteemed, and together with his colleagues, Dr. John Milne, noted in seismology, and Josiah Conder, an eminent architect, was made an honorary professor of the College of Engineering.

One hundred seventy-five graduates have become teachers, seven hundred eighty-eight are engaged as technical experts by the Government, nine hundred are employed by firms and seventy-two are now in the post graduate course.

The College of Agriculture and Dendrology is the only department which provides dormitories for its students, the reason being its distance from available lodgings or boarding houses. Agriculture, agricultural chemistry, dendrology, and veterinary science constitute the course of study to which three years must be devoted.

Naokichi Matsui, doctor of science, is dean of a faculty of twenty-three professors and ten lecturers. Two foreigners, Oscar Kernel and Johanes Rudowitch Janson, have been made honorary professors.

There are three hundred twelve native students, five Chinese and one Korean. Provincial agricultural schools employ as teachers one hundred eighty-five of the graduates, the Government employs three hundred seventy-nine as experts and forty-one veterinary surgeons, and forty-seven remain in the post graduate course.

There are some six thousand students in all, nearly a thousand being in the post graduate course. The average age for graduating from the University course is twenty-five years. There have been 1,647 graduates from the College of Medicine; 3,375 from the College of Law; 1,292 from the College of Literature; 588 from the College of Science; 2,323 from the College of Engineering, and 909 from the

IMPERIAL UNIVERSITY CLUB

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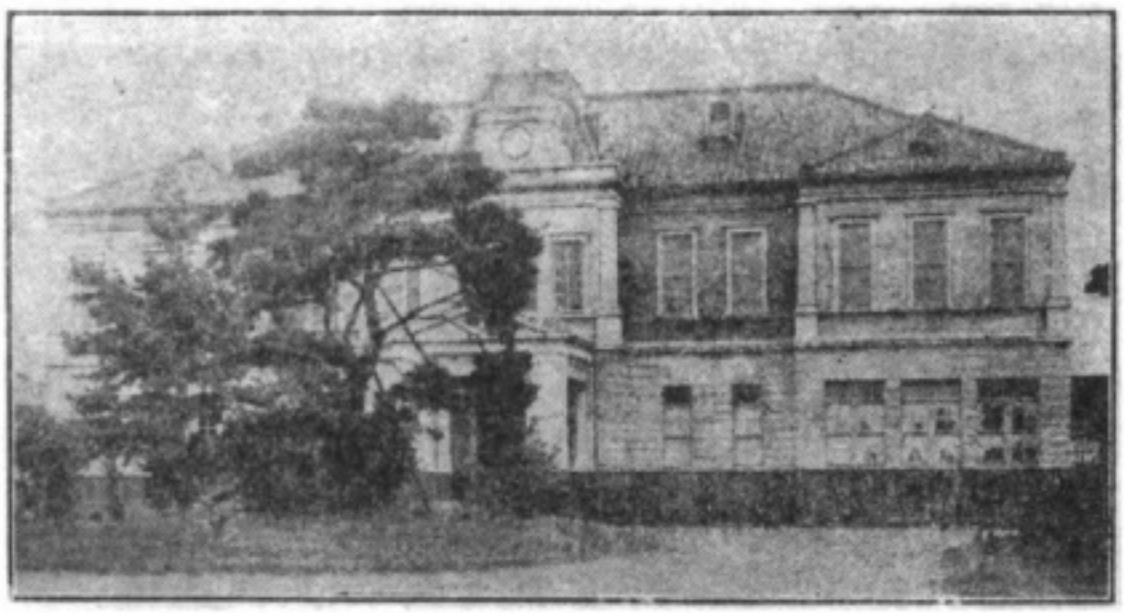
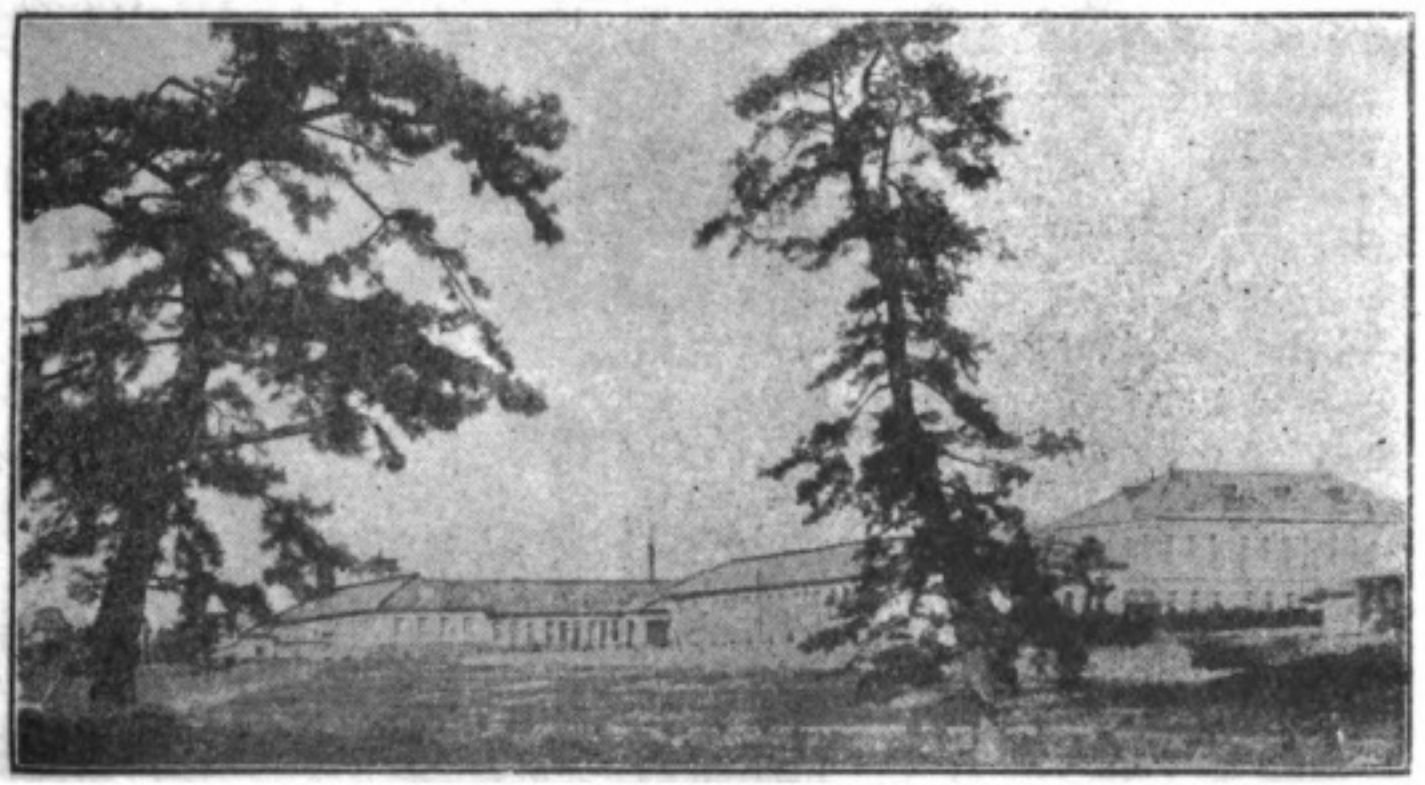
College of Agriculture and Dendrology; altogether just above ten thousand. The majority of these are in the employ of the Government either as teachers or in offices, so the University has been styled the cradle for Government officials.



AGRICULTURAL HALL

Physical training receives full attention and besides instruction in fencing and *jujutsu*, the students indulge in many athletic sports, such as rowing, swimming and tennis, but neither base ball nor foot ball is played. The athletic feature of the year is the April Regatta on the Sumida River. The Crown Prince usually attends, and thousands of students from all schools, as well as the general public, enjoy watching the sport; it being held in the cherry blossom season, the trees are clouds of pink, and with myriad flags and pennants waving in the air, hundreds of young girls in brilliant *kimono* and the élite of the capital gathered on the Sumida banks, it is a scene not to be forgotten.

The Imperial University is the object of much veneration among Japanese young men, their first ambition being to be able to enter; but of the yearly number of applicants, only ten per cent. can be admitted, the surplus going to the private universities. It is an established fact that those admitted and trained in the Imperial University are superior both in capacity and learning, the select of the nation's youth, and there continues a demand for these graduates in the various professions and vocations.



AGRICULTURAL COLLEGE BUILDINGS

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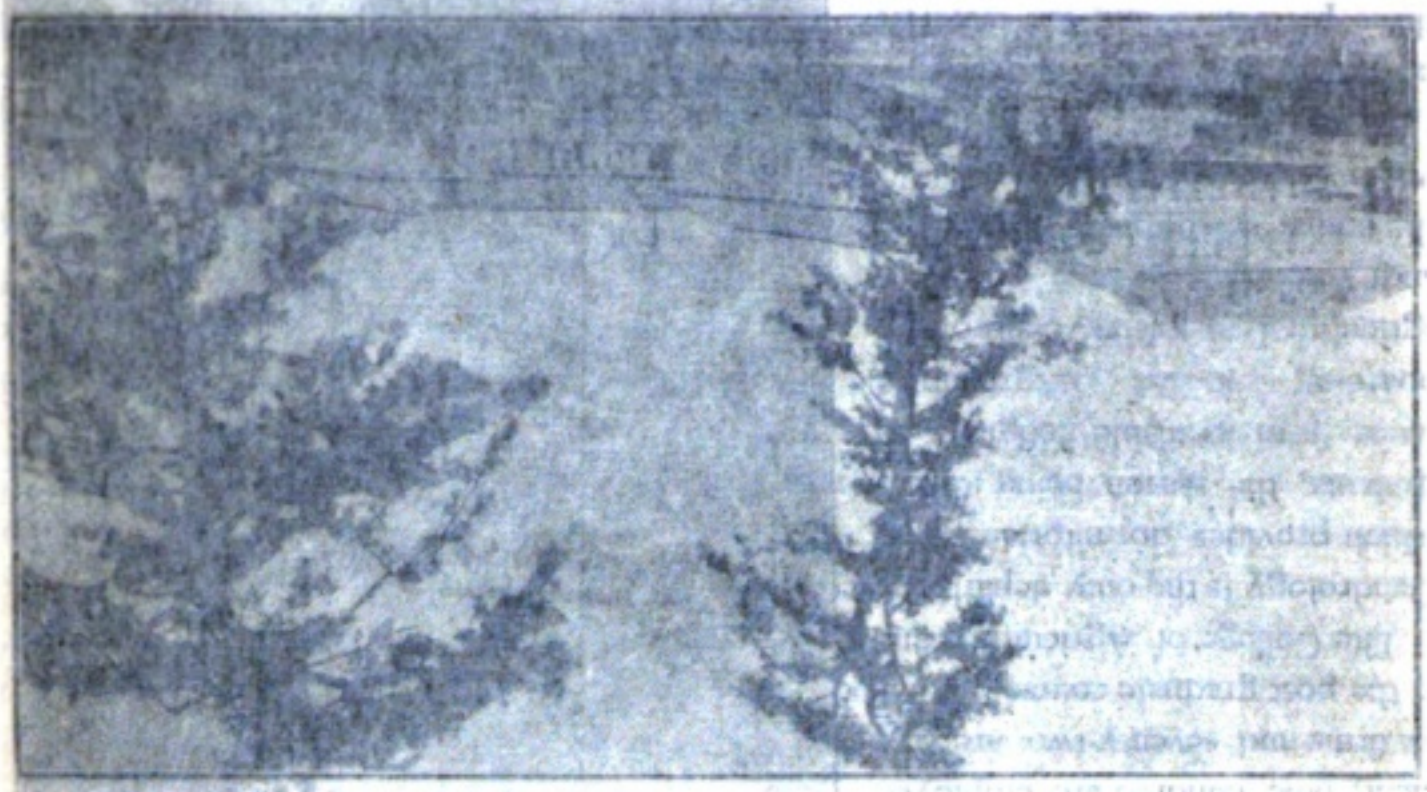
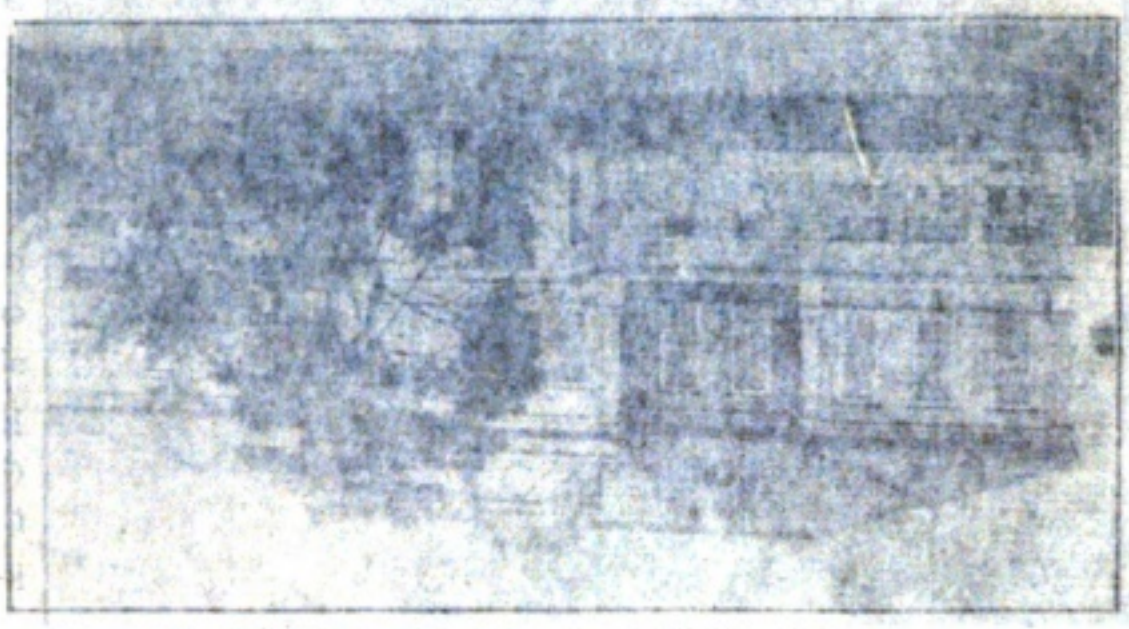


AGRICULTURAL COLLEGE BUILDINGS



AGRICULTURAL HALL

The Imperial University is the object of much veneration among Japanese youth, and there is a scramble for admission to the privileges it confers. Not to be a graduate of the University is to be nobody. Even the sons of princes and nobles must win their way by passing the examinations and receiving degrees. Graduates in law, literature, science and engineering are sure of employment in the Government offices, so that the number of students in the University has increased from 1,000 to 3,000 in ten years. The University is the only institution in the Empire where women are admitted to lectures, but only ten per cent. can be admitted, and of the yearly number of applicants only one in five succeeds in passing the examinations. It is an established fact that those graduated in the University in chemistry and forestry are sure of positions and receive the highest salaries. Graduates in engineering, Professor Kikuchi, Japan, have no difficulty in finding employment in the railway service, and the demand for them is constantly increasing. Graduates in law, literature and science have to wait longer for positions, and many of them never get them. Graduates in medicine, however, are in demand, and many of them are employed in the army, hospitals or private practice.

The Imperial University receives full attention and possesses instruction in fencing and jiujitsu, the students indulge in many athletic sports, such as rowing, swimming and tennis, but baseball does not appeal to them. Football is played. The athletic feature of the year is the April Regatta on the Sumida River. The Crown Prince usually attends, and the students from all schools, as well as the general public, enjoy watching the sport; it being held in the cherry blossom season, the trees are clouds of pink and white, thousands of young girls in holiday dress and peasants waving flags line the banks of the Sumida River, it is a scene not to be forgotten.

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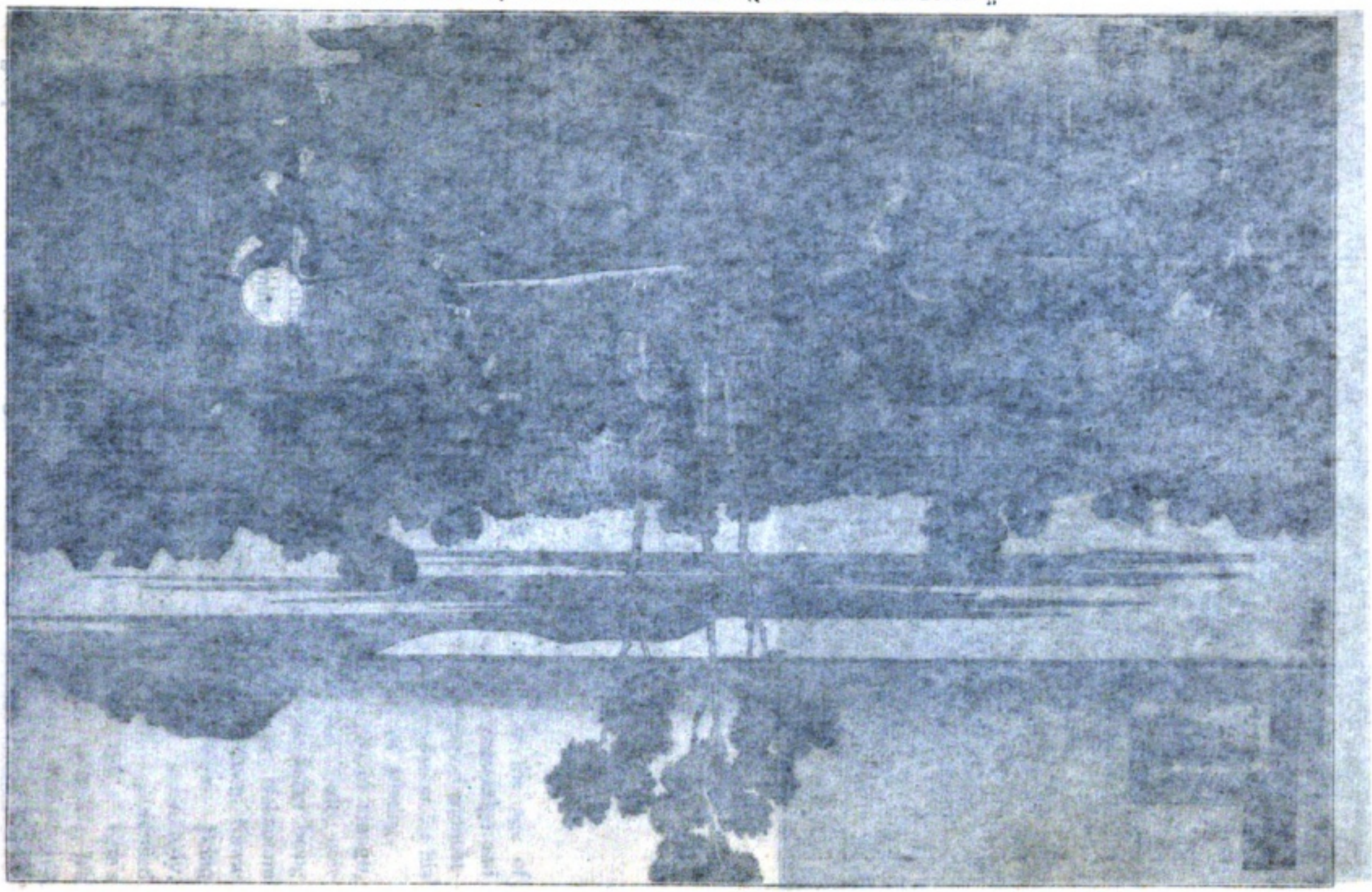
FROM HOKUSAI'S COLOR PRINT SERIES "ONE HUNDRED POEMS"



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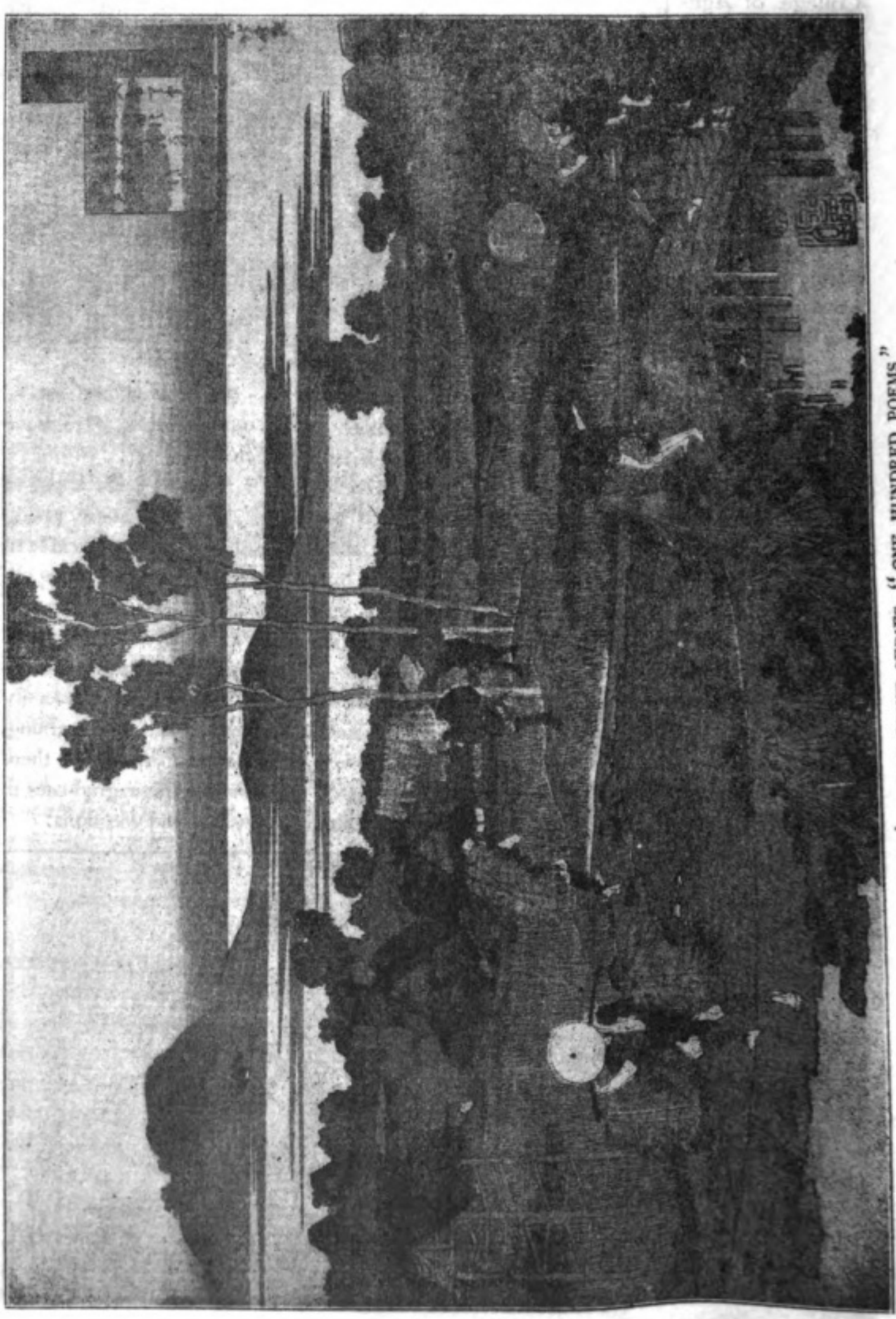

FROM HOKUSAI'S COLOR PRINT SERIES, "ONE HUNDRED POEMS"

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MT. FUJI IN LIGHTNING

# HOKUSAI

By RENE T. DE QUELIN

WHAT trifling incidents often turn the tide of our lives! This was the case with Hokusai when Shunko, a brother pupil at Shunsho's, tore to pieces a poster which Hokusai had made for a picture dealer. In his own words we read, "If Shunko had not insulted me, I should never have become a great draughtsman." The occurence was the turning point of his life; for, tersely expelled from the workshop of Katsukawa Shunsho, at that time the popular painter for color prints of the Ukiyoye school, he was spurred to more earnest work, through pique if nothing more. This was about 1779, and he had only been with that master a short time, but had grasped all his methods, and sought to evolve new ones; hence his expulsion.

Previous to this, he had spent four or five years as an apprentice to a wood engraver, having entered at the age of thirteen or fourteen, and knowledge and practise gained during that period undoubtedly gave him a solid foundation for his life work as an artist for color printing.

He was born October 1760, in Hongo, one of the quarters of old Yedo, now Tokyo, of lowly parents, his father being a maker of mirrors, by name, Nakamura Hachiyemon; but another artisan, Kawamura Ichiroyemon, adopted him. Being the firstborn, he was named accordingly, Tokitaro. He claimed to have descended on his mother's side, from one of Kira's retainers who lost his life defending his lord from the renowned Forty-seven Ronin.

Hokusai died May 1849, in the same part of the city in which he first saw the light, and though the funeral cortege was

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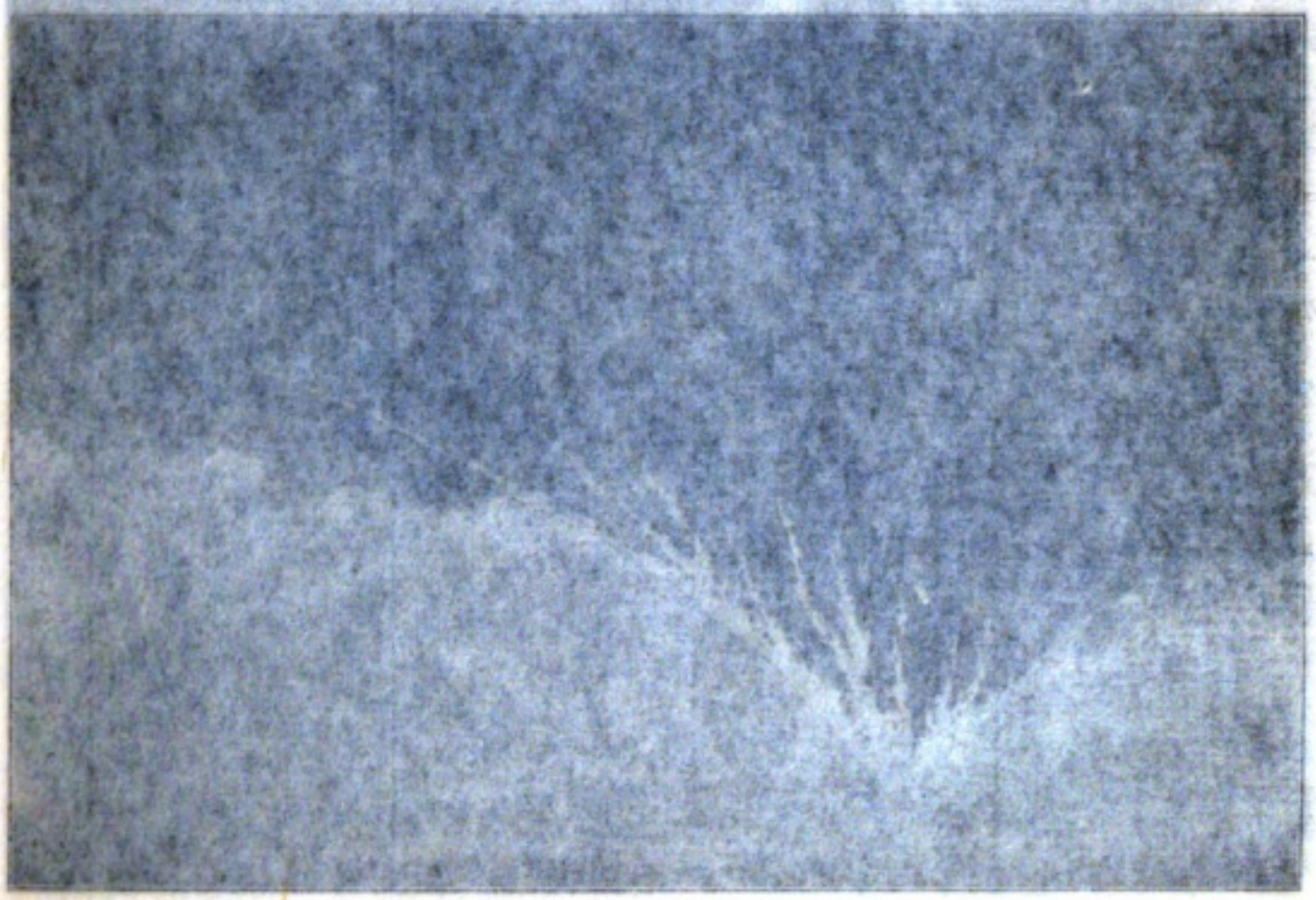
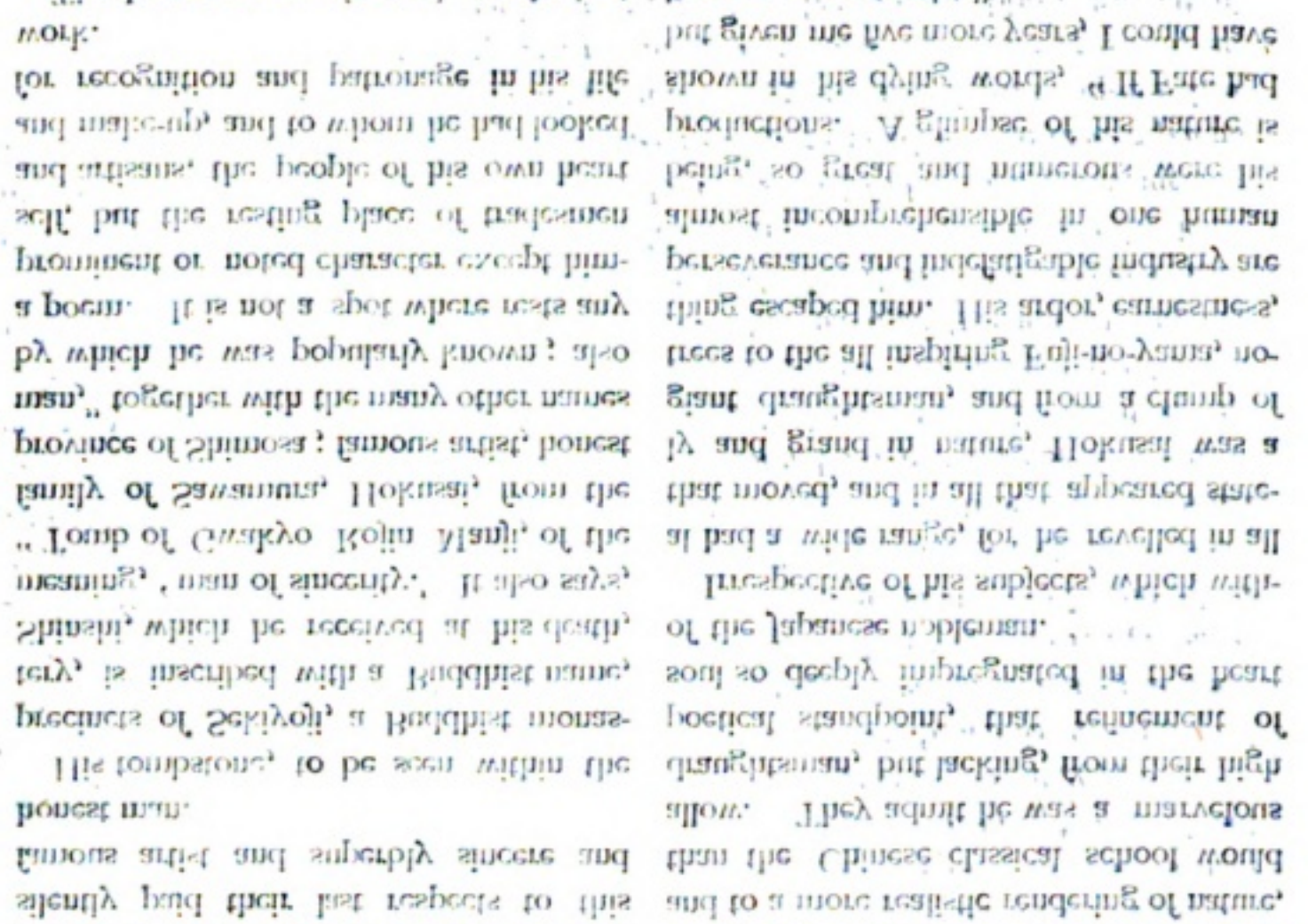
# HOKUSAI

BY RENE T. DE GUELDIN





THE WAVE

Hokusai's work has always seemed unfair to Occidentals, for he is hyped account simple and pearl of the elaborate and

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The Japanese connoisseur, standard of work.

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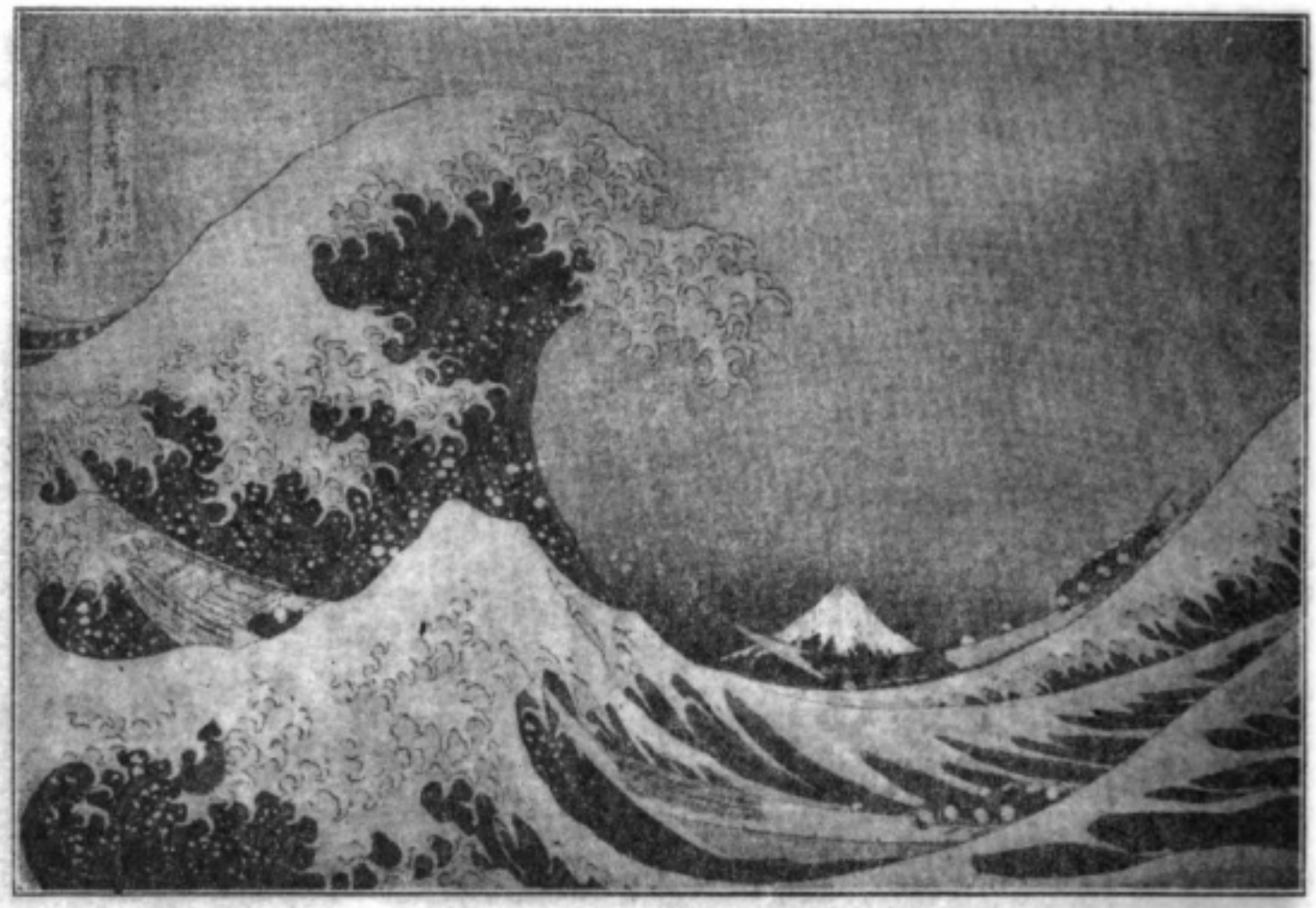

THE WAVE

simple and bereft of the elaborate and spectacular, customary with Japanese funerals, many prominent *daimyo*, together with their retainers, and a host of loving pupils and friends, of whom he had many, silently paid their last respects to this famous artist and superbly sincere and honest man.

His tombstone, to be seen within the precincts of Sekiyoji, a Buddhist monastery, is inscribed with a Buddhist name, Shinshi, which he received at his death, meaning, 'man of sincerity.' It also says, "Tomb of Gwakyo Rojin Manji, of the family of Sawamura, Hokusai, from the province of Shimosa; famous artist, honest man," together with the many other names by which he was popularly known; also a poem. It is not a spot where rests any prominent or noted character except himself, but the resting place of tradesmen and artisans, the people of his own heart and make-up, and to whom he had looked for recognition and patronage in his life work.

The Japanese connoisseurs' standard of Hokusai's work has always seemed unfair to Occidentals, for he is placed second rank by his own countrymen simply because he confined his work to the portrayal of types and the life of the lower classes and to a more realistic rendering of nature, than the Chinese classical school would allow. They admit he was a marvelous draughtsman, but lacking, from their high poetical standpoint, that refinement of soul so deeply impregnated in the heart of the Japanese nobleman.

Irrespective of his subjects, which withal had a wide range, for he revelled in all that moved, and in all that appeared stately and grand in nature, Hokusai was a giant draughtsman, and from a clump of trees to the all inspiring Fuji-no-yama, nothing escaped him. His ardor, earnestness, perseverance and indefatigable industry are almost incomprehensible in one human being, so great and numerous were his productions. A glimpse of his nature is shown in his dying words, "If Fate had but given me five more years, I could have become a great artist."

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LAKE SUWA

Hokusai was a man in every sense of the word, kindly and honest to the last degree; consequently he made many friends, and his memory is kept in such a manner that he shines a brilliant star in the firmament of his contemporaries.

His happy, uncomplaining nature shows in all his work; a draughtsman with a keen insight, and a powerful grasp of expression, not only of the human face and body, but of everything around him; his great dexterity in depicting daily life and nature were indeed amazingly wonderful, with a wide scope, from the humorous to the pathetic. In the former he has been ranked with the famous French caricaturist, Honore Daumier, though far different in their rendering, as the latter's work was filled with a remarkable and irresistable piquant satire, and Hokusai's was simply an expression of overabundant joyousness, which inspired the jocular exaggeration in his drawing; otherwise these two Goliaths in the art world approached each other very nearly, taking into consideration that Daumier worked chiefly with the lithographic crayon, and Hokusai with the brush, the only recognized tool used by the Japanese for drawing. Both were unsurpassed in the power of expressing their ideas with a few masterly strokes.

Hokusai's humble parentage naturally confined his life with those of the poor and lowly classes, unconsciously directing his choice of subject toward the bizarre of the *Yoshiwara*, the only available attraction having all that was abundant and glowing in line and color. Whilst the Occident accepts this as it was, the subtle refinement of Japanese aristocracy will never unbend to a recognition of such work, for æstheticism is the foundation of their standard, and anything alluding to the vulgar or under world is absolutely barred by them.

Not only this, but the art of painting was developed in Japan by Buddhist priests, who in those early times were Imperial princes, and their work was either religious, symbolical or strictly poetical; but never realistic nor of the every day

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Durand worked chiefly with the litho-graphic crayon, and Hopner with the pencil, the only recognized tool used by the painter for drawing. Both were musi-cians, and his memory is kept in such a degree: consequently he never made many friends, and his memory is kept in such a manner that he spares a pilgrim's tax in the Garment of his contemporaries.

His tabby, uncompleting status shows the Garment of his contemporaries.

His work! a draughtsman with a in all his work; in all his work; a draughtsman with a broad insight, and a powerful grasp of ex-pression, not only of the human face and body, but of everything around him: his great dexterity in depicting daily life and usual were indeed sufficiently wonderful, with a wide scope from the humorous to the pathetic. In the former he has been ranked with the famous French caricaturist, Honore Daumier, though far different in their tendency, as the latter's work was filled with a fantastic and irresistible pictorial satire, and Hopner's was simply an expression of overabundant joyousness, which inspired the jocund exaggeration in his drawing; otherwise these two Colorists in the art world approached each other nearly, taking into consideration that

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Hopner's humble beginnings naturally confined his life with those of the boor and lowly classes, unconsciously directing his choice of subject toward the pictures of the Netherlands, the only available artis-tic training he first saw applied and flow-ing in line and color. Whilst the Occident accepts this as it was, the subtle refinement of Japanese aristocracy will never subscribe to a recognition of such work, for sculpt-ical is the foundation of their standard, and anything affording to the vulgar or nude work is absolutely barred by them.

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HOKUSAI

TAKE SOMA

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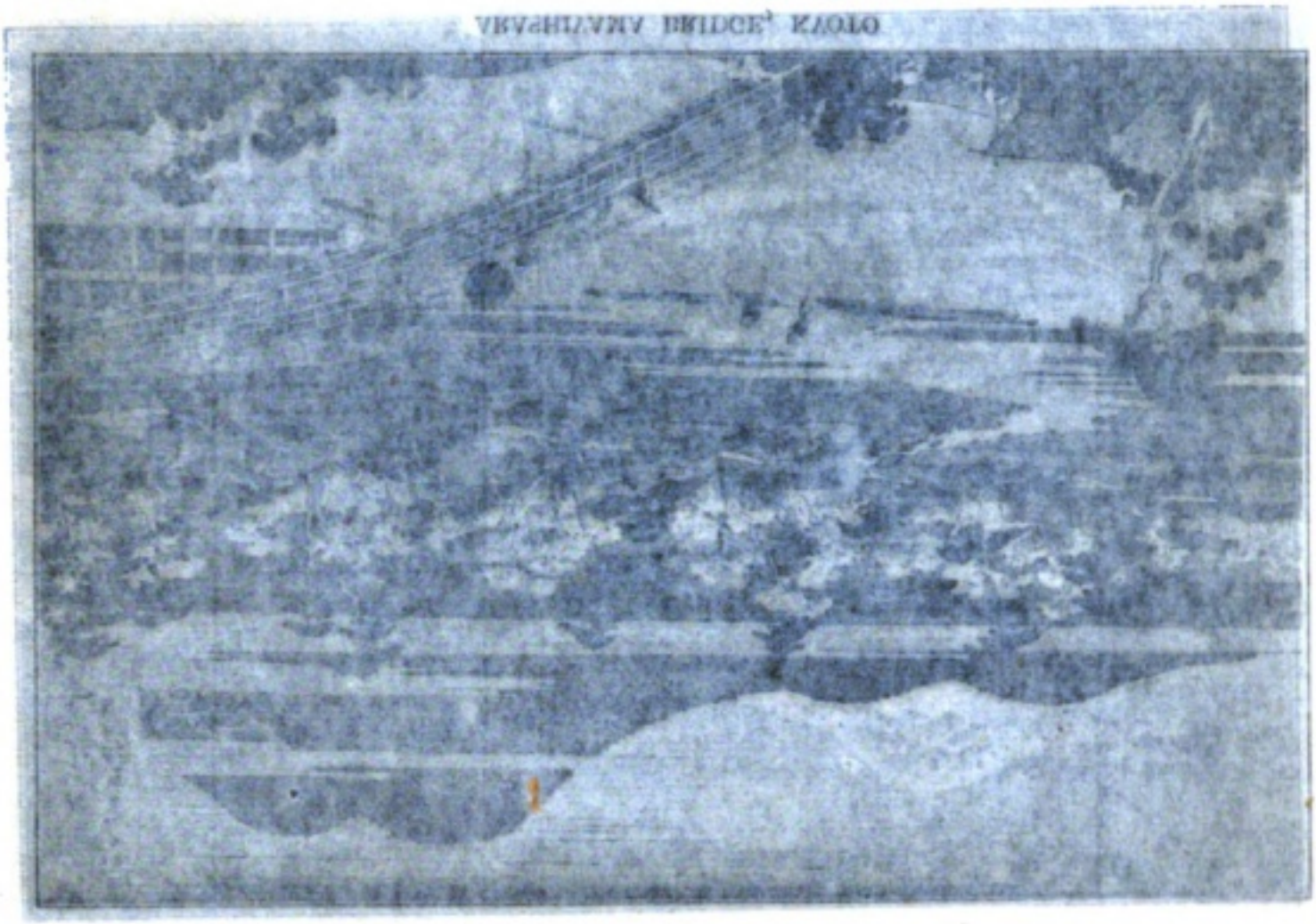
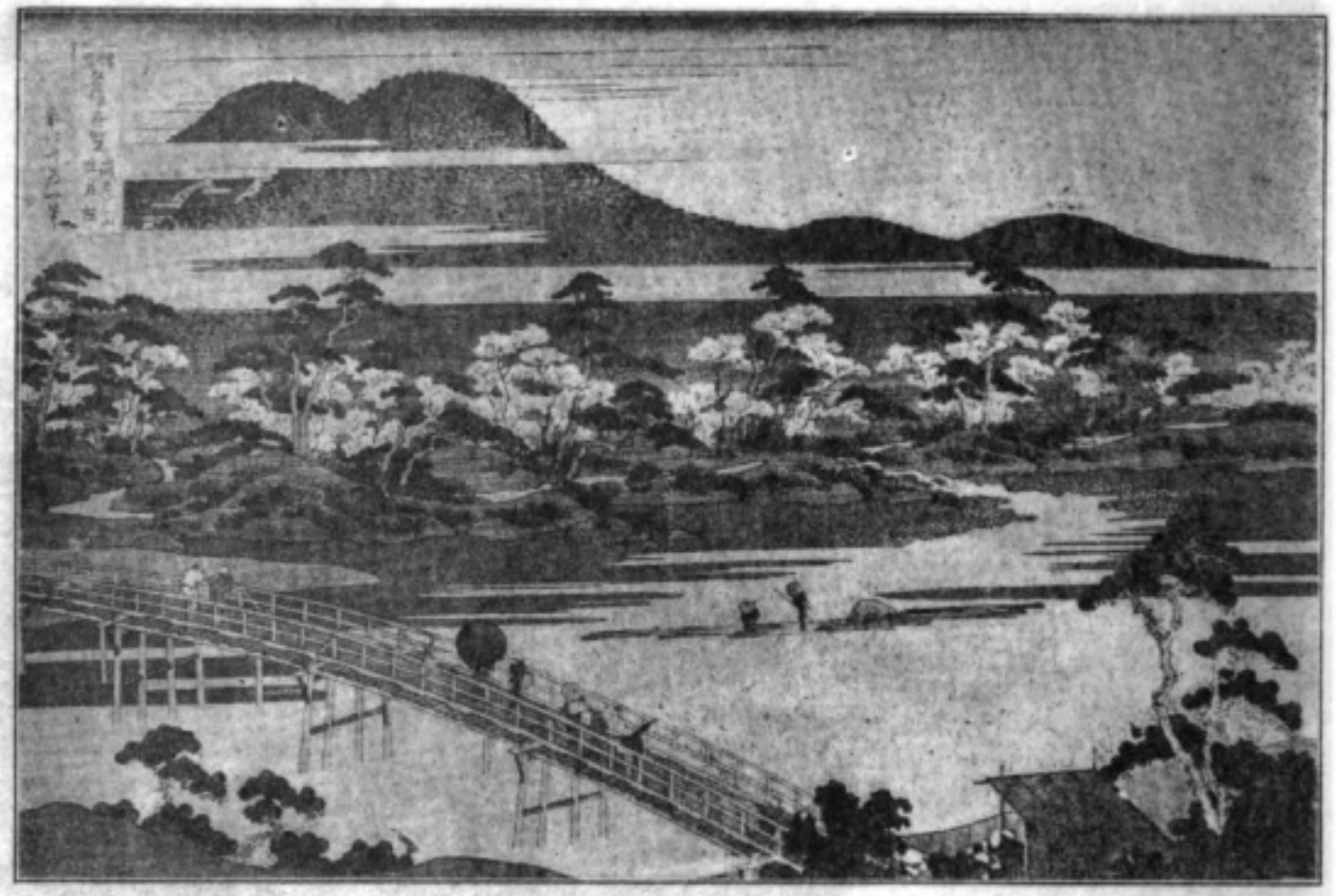
became inspired by the Tosa and Kano schools. Hishigawa Sori, which he kept for some time; he then took the name Katsushika Taito, and later Shiba Kokan, first of an artist known for greatly admired and whose work showed the influence of the great Chinese painters of the Ming dynasty; he was also known by Kan Hokusai. Tawaraya, and in 1794, later he adopted a new style based upon years of study, the influence of the Chinese school and what he had learned from Shiba Kokan of European methods of painting gained from association with the foreign element in Nagasaki, he soared to the height of really high art. Hokusai Shintsai, suggested by that of a great deity, and which is a combination of two Chinese words 北斎 (north), and 辰為 (star). It will be found easy to recognize his signature from these two examples, and although the latter are often abbreviated or combounded by Hokusai, and sometimes carelessly or rabidly written, the character which reads the signature is always very

*was found among his own class; naturally his realistic taste harmonized with theirs, and his color prints and book illustrations were within their security means. He was a man of the people and for the people, and recognized talent in others of his own class, for some of his best pupils were famous, particularly in strict English parlance, caricaturists.*

One of the most confusing things in relation to Japanese artists of the old schools, is the constant changing of their names, owing to a custom with them to adopt either part or the name of the master to whom they were attached, or of one they admired and attempted to follow in expression and technique. The following are some of the names used by Hokusai at various times. Katsushika Taito, later when elevated to an engraver; Katsushika Shintaro, after his first master, which name he illustrated many books; Katsushika Hokusai, after he took from his master's put aside and **it upon being ex-**

*world.* *ways his favorite names during and just after his illustrative work; and when he*





ARASHIYAMA BRIDGE, KYOTO

world.

The outlet for Hokusai's productions was found among his own class; naturally, his realistic taste harmonized with theirs, and his color prints and book illustrations were within their scanty means. He was a man of the people and for the people, and recognized talent in others of his own class, for some of his best pupils were fishermen, hucksters, or in strict English parlance, costermongers.

One of the most confusing things in relation to Japanese artists of the old schools, is the constant changing of their names, owing to a custom with them to adopt either part of the name of the master to whom they were attached, or of one they admired and attempted to follow in expression and technique. The following are some of the names used by Hokusai at various times. Tetsuzo, taken when apprenticed to an engraver; Katsukawa Shunsho, after his first master, under which name he illustrated many books; Katsuzawa he took from his next master, but abandoned it upon being expelled; Sono, Shunro and Goummatei were his favorite names during and just after his illustrative work; and when he became inspired by the Tosa and Korin schools, he chose Hishigawa Sori, which he kept for some time; he then took the name Katsushika Taito, and later Shiba Kokan, that of an artist whom he greatly admired and whose work showed the influence of the great Chinese painters of the Ming dynasty; he was also known by Zen Hokusai Tamekazu, and in 1799, when he adopted a new style based upon years of study, the influence of the Chinese school and what he had learned from Shiba Kokan of European methods of painting acquired from association with the foreign element in Nagasaki, he soared to the height of calling himself Hokusai Shinsei, suggested by that of a great deity, and which is a compound of two Chinese words, *hoku* 北 (north), and *shinsei* 辰星 (star). It will be found easy to recognize his signature from these two symbols, and though the latter was often abbreviated or compounded by Hokusai, and sometimes carelessly or rapidly written, the character which heads the signature is always very

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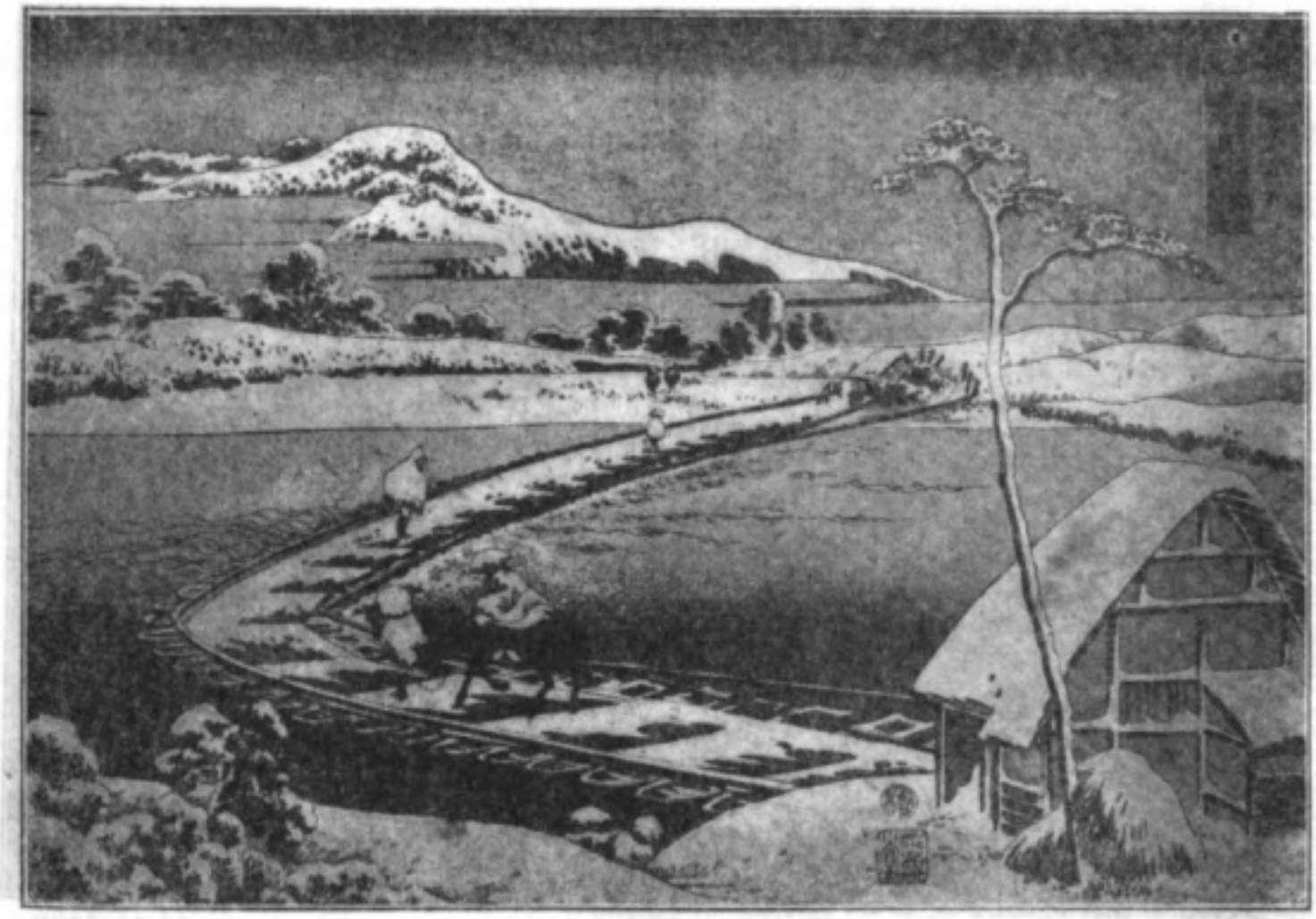

THE BRIDGE OF BOATS

distinct; but as nearly a dozen different artists used the same ideograph in compounding their names, such as Hokushu, Hokusui and so on, the entire signature must be carefully observed to guarantee correctness.

In all his work we are impressed by his extraordinary force, facility and simplicity, and a brilliant intensity expressed with great technical sureness. Among his greatest qualities are his decorative discernment and feeling, which are strongly portrayed in his detail of line and composition. His flat, gradated, broad tones, devoid of unnecessary trifling detail are no doubt the result of his early training in wood cutting, where it was instilled into him to avoid littleness that would mean much work on the block.

The peculiar interpretation of detail such as we see in the picture of the wave, is unquestionably of Chinese origin; note the break of the wave which in its rendering is like so many claws from some great, living, rising monster ready to snatch its prey. The composition shows him to be a master; the wave is carried to the top of the picture, while Mount Fuji is kept very small and low, giving all the greater value to the wave by power of contrast and arrangement; this is still further accentuated by the disposition and placement of the three large boats, whose men, again stimulating interest, increase the power and immensity of that vast towering body of water. The graceful, sweeping curves of the lines are most pleasing; truly a picture of power.

"Fuji in Lightning" also shows this artist's strength and vigor in composition, the mountain rising high and the lightning commencing far below the summit; clouds on right and left showing below the peak of Fuji, but hugging the tops of the lower range of mountains. The rendering in the detail, especially in the clouds and lightning is fundamentally Chinese, showing the influence of that school, and executed with a full decorative richness.

"Mannen Bashi, Tokyo," is an exceedingly clever portrayal of a picturesque

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the picture, while Mount Fuji is only very small and low, giving all the greater width to the *near* by bowed of contrast and enlargement: this is still further accentuated by the disposition and placement of the three large ponds, whose main, again, multiplies interest, increases the bowed and immediately of that next towering peak of water. The grassy, swooping curves of the trees are most pleasing: truly a picture of bowed.

"Fuji in Lightning" also shows this artist's strength and right use of composition, the mountain rising high and the lightning coming contrasting far below the summit: clouds on right and left shrouding below the peak of Fuji, but plunging the top of the lower range of mountains. The clouds and lightning is fundamentally Chinese, showing the influence of that school, but exquisite with a full decorative richness. "Mount Fuji, Tokyo," is an exceedingly clever bowed of a bridge

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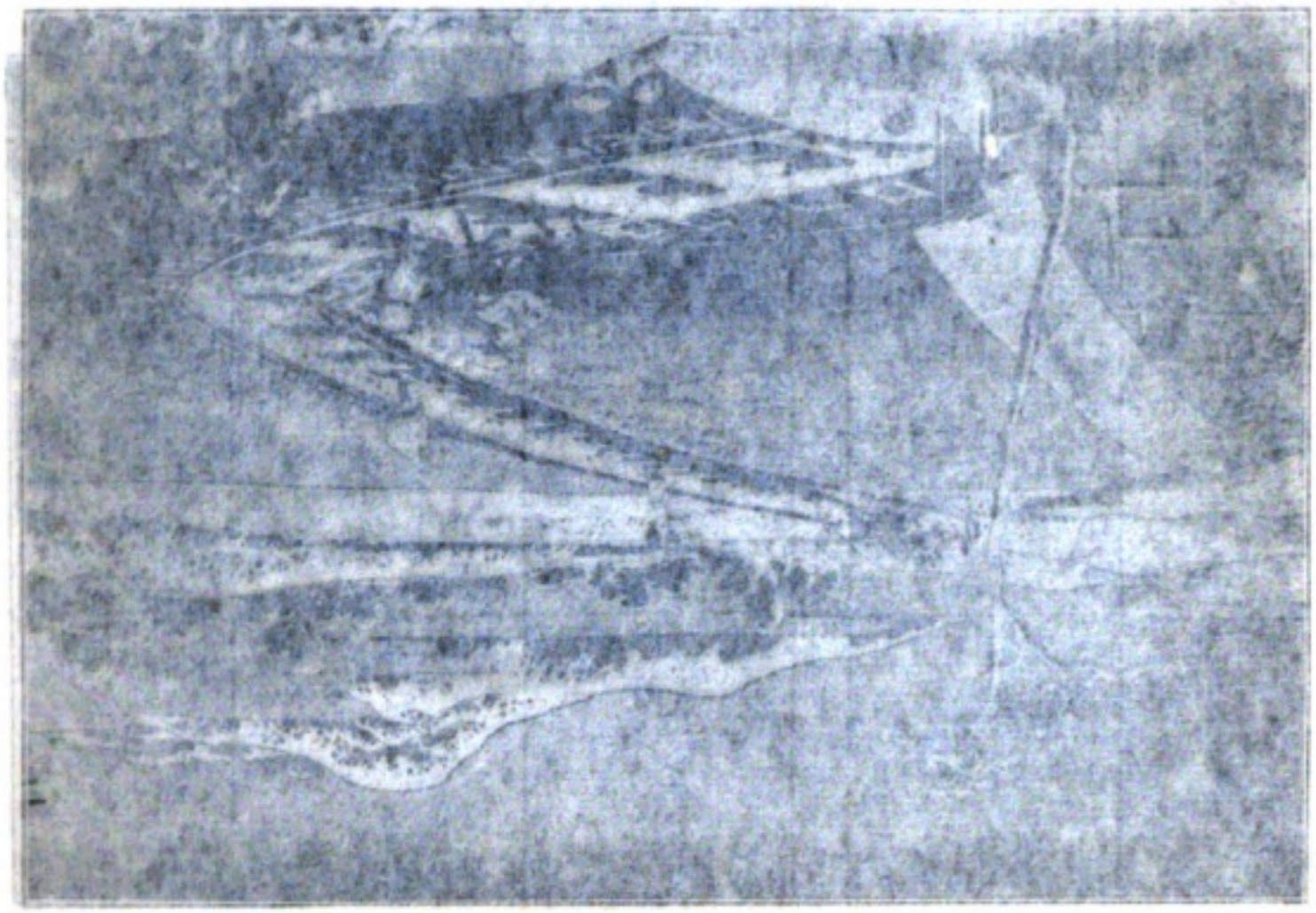
bridge. The composition shows that to be artists used the same ideograph in composing Hokusai and so on, the entire signature must be carefully observed to guarantee correctness.

In all his *work* we are impressed by his extraordinary force, facility and simplicity, and a fulness intensely expressed *with* great technical success. Among his finest dualities are his decorative disregard of unnecessary trifling details and concentrate and leading, which are strongly bowed in his detail of line and composition. His flat, restricted, broad tones, *on* the other hand, when it was installed into wood cutting, where it *was* transferred in print to bold lifelessness that *bow* mean much *on* the block.

The peculiar interpretation of detail such as *we* see in the picture of the *new*, is another indication of Chinese origin; note the play of the *new* which in its translating in the detail, especially in the clouds and lighting is fundamentally Chinese, showing the influence of that school, but exquisite with a full decorative richness. "Mount Fuji, Tokyo," is an exceedingly clever bowed of a bridge



THE BRIDGE OF BOATS



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This is another of the practical views of Tenji, but which forms a very minor feature of the landscape.

A scene of rice harvesting is one taken from a series called "One Hundred Poems." It is an interesting bit of agricultural life in the bright fields, that to-day seem to change wherever either in grass or standing wheat, either in stooks of sheaves and the straw thatched houses are there to-day as of yore: the cut rice, even on the right, ready by the roof and before threshing, might be put of yesterday, and the men on the left carrying a load by means of an old fashioned yoke or pat across the shoulder, show a method still to be seen everywhere to-day, varied in the mountain districts by the pack-horse, as seen with the men walking toward the trees. The two men directly under the trees with packs on their backs are travellers to about central Honshiu, or bicycling in a large umbrella, or hiding cloth specially made for the purpose. The

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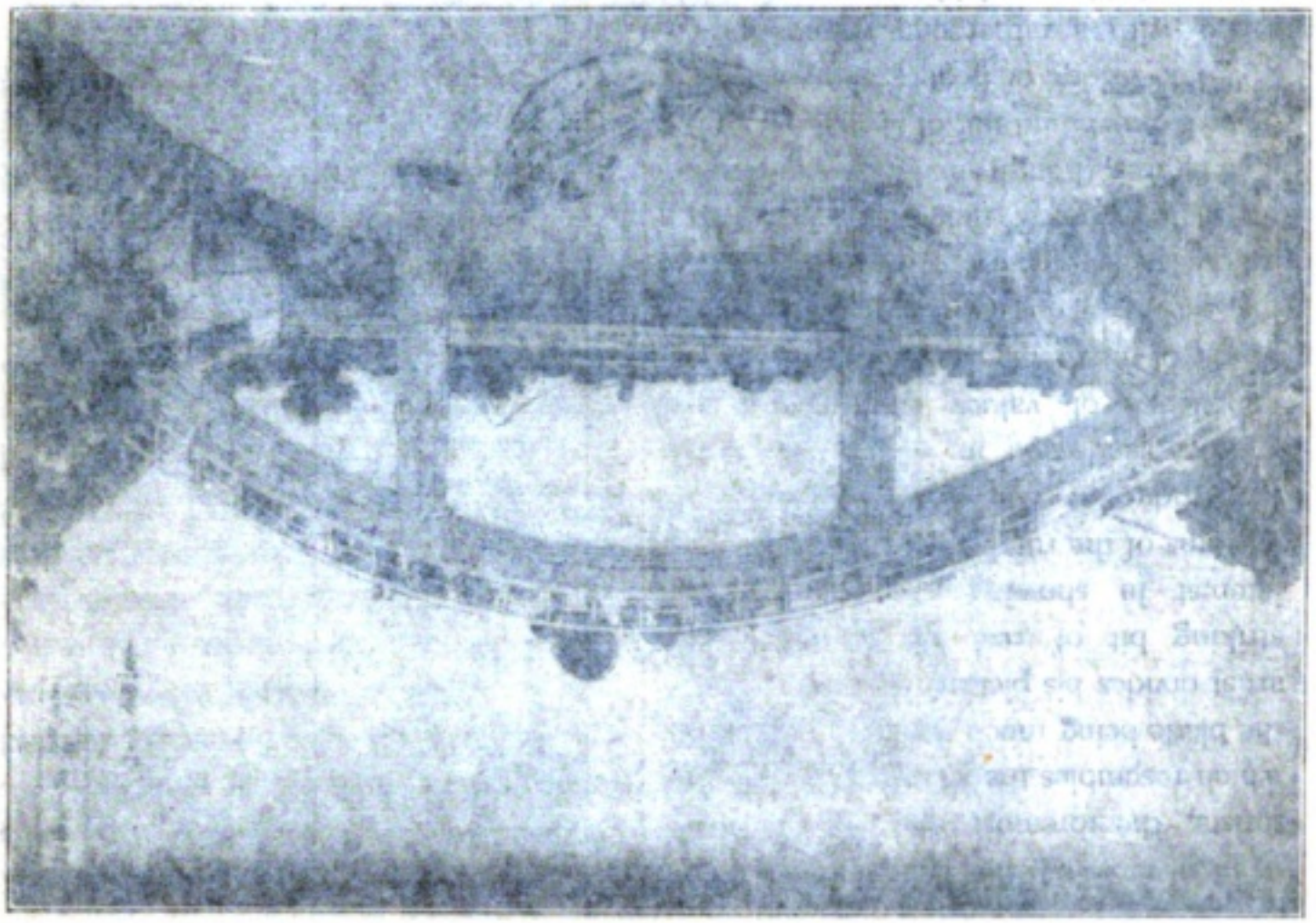
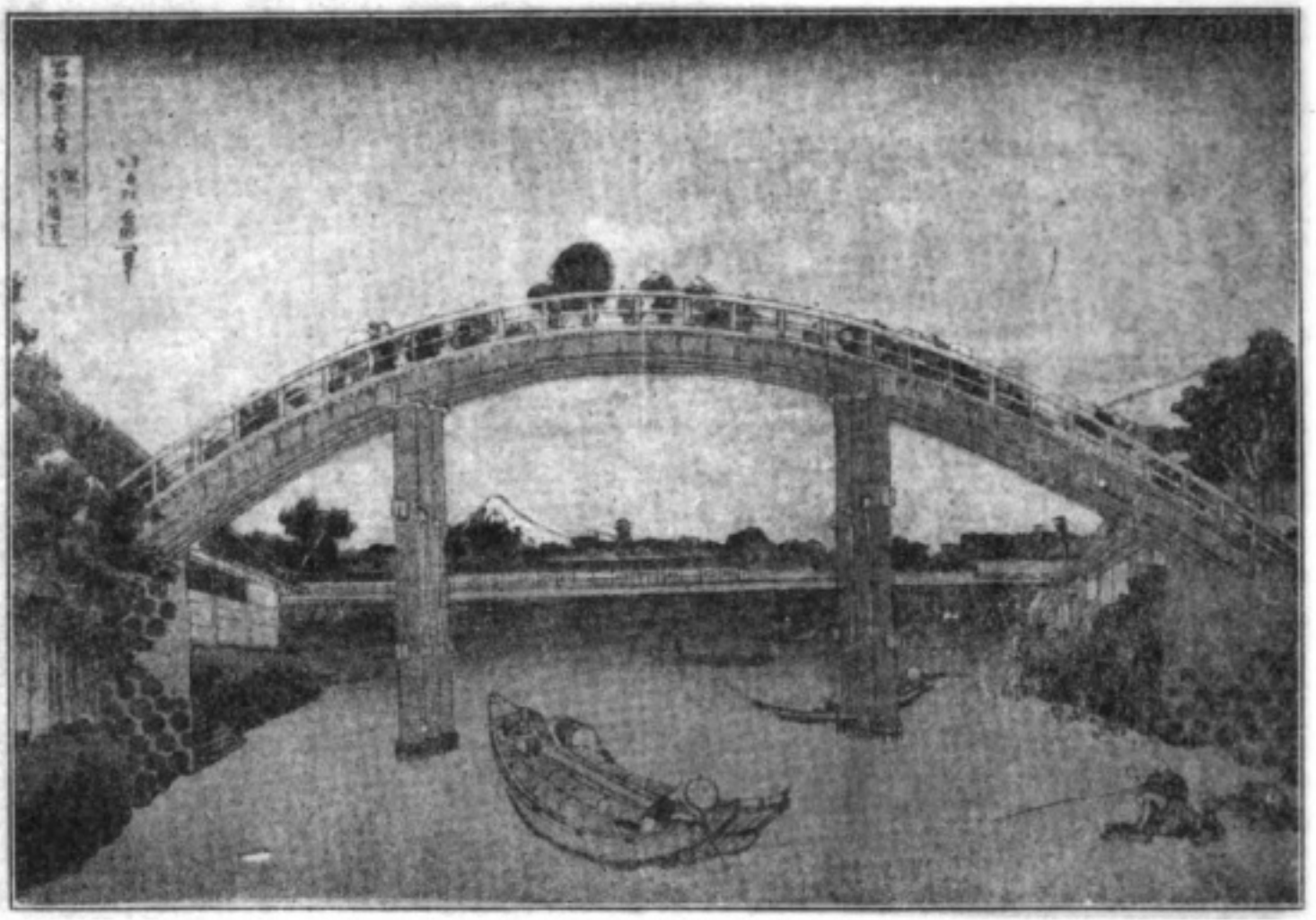
picture of rice-sowing then: a picture well which vests a day spring to the toy Boat.

MANNEN BASHI, TOKYO





MANNEN BASHI, TOKYO

bridge of by-gone days; a picture well balanced and full of human interest. Whilst this style of bridge has mostly given place to the more modern types, the boats and the boatmen remain the same, and the same scenes can be witnessed to-day as the hundreds of canals are filled with thousands of these very substantial but picturesque craft, usually governed by a man and his wife, who share alike in all the work, even the loading and unloading, whatever the cargo, and poling the boat up and down the canals; the woman nearly always with a baby strapped to her back. The umbrella, held horizontally by some passerby, on the bridge, centers the attraction, and Fuji, in the far distance, again gives full value to the main subject. It is a truthful pictorial representation of real life, full of irresistable charm.

"Lake Suwa" is a strong landscape by this versatile artist. The picture is fairly cut in half by two trees that rise in vigorous, unsoftened lines and claim immediate attention; they are supported by a pyramidal rock of no less interest, upon which rests a tiny shrine to the fox god. This is another of the hundred views of Fuji, but which forms a very minor feature of the landscape.

A scene of rice harvesting is one taken from a series called "One Hundred Poems." It is an interesting bit of agricultural life in the paddy fields, that to-day sees no change whatever, either in dress or methods, and the straw thatched houses are there to-day as of yore; the cut rice, seen on the right, hung by the root end over an arrangement of poles for drying before threshing, might be but of yesterday, and the man on the left carrying a load by means of an old fashioned yoke or bar across the shoulder, shows a method still to be seen everywhere to-day, varied in the mountain districts by the back-board, as seen with the man walking toward the trees. The two men directly under the trees with packs on their backs, are tradesmen no doubt carrying goods bought at some shop, the merchandise enveloped in a large *furoshiki*, or piece of cloth specially made for the purpose. The

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women crossing the bridge are agriculturists, the foremost one with a spade which resembles the Westerner's hoe, but the blade being much longer. Again the artist divides his picture by trees. It is a striking bit of real life of very great interest in showing the manners and customs of the rural people.

"Bridge at Arashiyama, Kyoto," is another landscape in which the artist's knowledge of values and balance and power of rendering are well portrayed by his severe, straight, horizontal lines and spaces which indicate clouds, that repeat the same technical rendering of the water. The figures, though small, are exceptionally well drawn and full of feeling.

"The Bridge of Boats" shows a winter scene, with a rather cleverly constructed pontoon bridge, so laid out as to fortify it against the constant rushing of the stream.

These few illustrations show Hokusai's vigorous and spontaneous technique, his remarkable power with the brush directed with a passionate intensity that only increased with his years of marvelous work, that at once attract and hold. His drawings of living creatures are unsurpassed; perhaps no other artist has equalled him in the beautiful, spirited renderings of fish and birds, so extraordinary was his facility for catching and recording the actual movements of these living things. His work resounds with the song of nature, and though lacking the spiritual imagery so revered by the Japanese, is still a poem in harmony of line and color that will carry the name of Hokusai on through many generations.

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# BUSHIDO OF SATSUMA

## By K. S. KOMORI

(TRANSLATION)

### II

THE ethical principle of Satsuma, as I have mentioned before, is the same as that of the whole Japanese nation. Yet there are some peculiarities which are worthy of notice, and which have contributed to the formation of the Satsuma character. Of these peculiarities, the most essential, perhaps, is the Satsuma conception of the principle of Loyalty, which is the foundation of all the virtues. Loyalty, as we understand it, is not a blind devotion to the person of the ruler, but to the principle which he represents. Hence it is that Satsuma has never been ruled by any of the Shogun's relatives, but always by the descendants of the original lords of the country. Moreover, by the constitution of the Tokugawa government, the Satsuma lords were not allowed to enter the capital, Yedo, except once in every two years, and then only with a small retinue. Thus they were practically independent rulers of their own territory, and were not required to render any service to the Shogun's government. Nevertheless, they always considered themselves as vassals of the Shogun, and were ready to render any assistance to the latter in case of need. Loyalty to the Shogun, therefore, was loyalty to the principle which he represented, and not to the person of the Shogun himself. Hence, when the Shogun's government was overthrown by the Imperial forces, the Satsuma clan, as a unit, refused to submit to the new government, and fought against it. Even after the Satsuma clan had been defeated and its territory confiscated, many Satsuma samurai refused to enter the service of the Mikado's government, and preferred to lead a life of poverty and hardship rather than to serve under the banner of the enemy of their former master. Many of the leaders of the Satsuma rebellion, who were afterwards executed as traitors by the Mikado's government, were men who had formerly been in the highest offices under the Shogun's government. Such was the loyalty of the Satsuma samurai.

Another principle which is closely connected with loyalty is that of self-sacrifice. Self-sacrifice, or the spirit of abnegation, is the most essential principle of Bushido. Without it, a samurai cannot be said to be worthy of the name. Bushido teaches that a samurai must be ready to lay down his life at any time for the sake of his master, or for the principle which he represents. Not only must he be ready to die, but he must also be ready to live, if living is more necessary for the sake of his master or principle. Many a samurai has lived a life of shame and disgrace, simply because he thought that his master or principle required him to live. Many a samurai has committed hara-kiri, or has been executed as a criminal, because he thought that his master or principle required him to die. Self-sacrifice, therefore, is not a virtue, but a duty. It is not a matter of choice, but of necessity. It is not something which we may perform if we like, but something which we must perform. Without it, loyalty is impossible, and Bushido is a mere name.

Self-sacrifice, however, is not a blind submission to the will of the master or principle. It is not a sacrifice which is made without a thought. It is a sacrifice which is made only when it is necessary, and when it is made for the benefit of the master or principle. Hence, it is necessary that a samurai should have the power of judgment, in order that he may know when self-sacrifice is necessary, and when it is not necessary. Without this power of judgment, self-sacrifice may be made when it is not necessary, and may be of no benefit to the master or principle. Such self-sacrifice is a mere waste of life, and is opposed to the principle of Bushido. Therefore, the power of judgment is necessary for the attainment of self-sacrifice, which is the most essential principle of Bushido. So a samurai ought to have the power of judgment as well as self-sacrifice. Without the former, the latter is useless.

Now, the power of judgment, which a samurai ought to have, is the power to judge right from wrong, and true from false. In order to judge right from wrong, and true from false, a samurai must have a thorough knowledge of the principles of Bushido. Without this knowledge, he cannot judge right from wrong, and true from false. Without this knowledge, he cannot perform his duties as a samurai. Without this knowledge, he cannot be loyal to his master or principle. Without this knowledge, he cannot be self-sacrificing. Without this knowledge, he cannot be a samurai. Without this knowledge, he cannot be a man. Without this knowledge, he cannot be a human being. Without this knowledge, he cannot be anything but a beast. Therefore, a samurai must have a thorough knowledge of the principles of Bushido. Such knowledge is absolutely necessary. Without it, a samurai is worthless. Without it, a samurai is a disgrace to his name. Without it, a samurai is a disgrace to his clan. 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# BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPART. OF EDUCATION

(TRANSLATION)

## II

'THAT a '*samurai* has but one tongue' became his watchword through the teachings of *bushido*, which held falsehood to be dishonorable and disgraceful, and taught him to be loyal at all costs and seek truth and righteousness above wealth and power. Valor and bravery are among its prized virtues, but they must be manifest for a just and noble cause, and not exhibited as mere physical prowess, which would be unworthy a ture *samurai*.

The spirit of *bushido* soars aloft like a bird, on the wings of justice and righteousness, which attributes formed, from its beginning, its most essential qualties. So a *samurai* guarded his speech as well as his actions, and when his word went forth it was his law, and he held his promise as sacred as his honor.

His son was as his very self, and the spouse and daughter of a *samurai* were no less instilled with the same high spirit of absolute loyalty and self-sacrifice, examples of which history furnishes many, showing the fine type of womanhood that mothered the valiant and noble warrior of the time when *bushido* held highest sway.

Springing as it did from religious and moral codes, *bushido* the law of a *samurai*, never forsook its origin, though undergoing many changes consequent upon its evolution. The national Shinto faith, assigning the development of the country to the gods, *Kami*, instills into its followers through many sacred rites performed for the gods, great reverence for them, and even special love for the natural beauty of the country which they created. Moreover, by its teachings, universal belief in the direct descent of the Emperor from the gods, accords to him the same worship and veneration, and gives a spirit of supreme loyalty to the people.

To serve the gods, the way of Shinto is to praise their virtues and purify one's own heart. It is not concerned with the hereafter and until the introduction of Buddhism, greater attention was paid to the present than to the future state. In order to successfully propagate itself, Buddhism sought to amalgamate with, rather than supplant or overthrow Shintoism, and the Zen sect, which came to Japan during the Kamakura period, appealed to the simple and unostentatious *samurai*, because of its teachings of simplicity and straightforwardness, and freedom from all fear of exterior things.

When the tenets of Confucian ethics were first expounded to the Japanese they were found to be much the same as their own ideas, for such as the five precepts concerning human relations, between ruler and subject, man and wife, parent and child, old and young and man and man, had been demonstrated long before they heard of Confucius, and even the slight difference as to the precedence given filial piety over loyalty in the Chinese system, existed.

So *bushido* claimed for its own the things it found best suited for its purpose, from the native Shinto, or ancestral worship, from Buddhism and from Confucian philosophy, and found response to all deep in the hearts of *samurai*.



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The lords of Satsuma had ample and constant opportunity to practise all the precepts of their code and creed, and it is no wonder that the call they had to arms and the worthy way in which they acquitted themselves in battle, great or small, should wield a mighty influence in all their generations, and their memory and honor descend as a sacred legacy to those of the house Shimadzu.

It was during the time of Hisatsune, the third in line of this noble family, that the direct line of the *Shogun Yoritomo*, became extinct, and the usurping Hojo family came into power, and which epoch also brought the invasion of the Mongols, and Japan stood in imminent danger of being overwhelmed.

No reply was given in answer to the insulting communication from the Mongol Emperor demanding the surrender of the country, but orders for the defense of the coast of Kyushu, the most likely place of attack, were issued. The invaders were soon upon them with an army of thirty thousand and battle ships numbering nine hundred! The islands of Tsu and Iki were first overrun, and the inhabitants were cruelly massacred or taken prisoners to be frightfully abused, irrespective of age or sex. Holes were made in the palms of their hands through which a rope was passed, and in this manner many were bound together! When these brutal marauders reached western Kyushu, her faithful *daimyo* and their followers sought to repel the enemy, and Prince Hisatsune, of Satsuma, with his band of retainers, was among them, fighting valiantly. Poisoned arrows were used by the Mongols, and the brave defenders lost heavily, many of Hisatsune's men falling on the field. But the elements favored them, and a mighty hurricane arose and swept upon the enemy and destroyed their fleet in a single night, the survivors fleeing in terror as from divine wrath.

This strange defeat in no wise changed the determination of the ruler of the Mongols to conquer Japan, and he forthwith dispatched envoys to intimidate the authorities at Kamakura, who, in their turn, beheaded the messengers of such tidings, and showed their fight-to-the-finish spirit.

An order was issued to the *daimyo* of Kyushu, to construct fortifications, and Hisatsune, with his son Tadamune, hastened to accomplish the mandate. In 1281, the forces of the Mongols arrived a hundred thousand strong, in four hundred vessels, under the noted Generals Alahan, Shintu and Hung Ch'u Ch'a.

The Prince of Shimadzu and his son and their adherents were day and night in the thick of battle, and again many of their brave soldiers suffered death. The Mongols not only far outnumbered the defending forces, but were under veterans in warfare on the Asiatic continent. So the *samurai* of Japan fought against heavy odds, but such was their valor and perseverence that they kept the enemy from effecting a landing, and again the gods seemed to come to the rescue, for another hurricane wrecked all the Mongol ships, and such was its awful destruction that tradition says it was possible to walk over the floating corpses for several miles, and only three men escaped to their native land to tell the tale.

The Mongols were still loath to abandon their project, and the Government at Kamakura did not relax in vigilence, and kept Hisatsune with his men, the backbone of the defending army, quartered on the coast of Chikuzen to stimulate the martial spirit, and it was at the age of sixty that the third Prince of Shimadzu passed away in camp, after his last fifteen years being spent in constant active service in defense of the Empire, during which time he won high honor and the gratitude of all his fellow-countrymen.

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This strange death in no wise changed the determination of the Mikado to crush the rebellion. He felt that such *an* affront must be avenged, and that the honour of the Empire required the punishment of the traitors. Accordingly, *a* fresh army was soon in the field, and the campaign was pushed with great vigour. Many battles were fought, and in all the Imperial troops were victorious. Kagoshima, the capital of the province of Satsuma, was taken, and the rebellion was practically at an end. Saigunji himself, with the remnant of his followers, retreated to the mountains, where he was surrounded by the Imperial troops. Knowing that escape was impossible, he committed hara-kiri, and his head was cut off by one of his own followers, that it might not fall into the hands of the enemy.

The people of Satsuma had striven hard to maintain the independence of their province, but it was now completely subjugated, and the power of the Shogunate was firmly established throughout the Empire. The Mikado was now able to devote himself to the task of introducing into Japan the civilization of the West, and the wisdom displayed by him in this undertaking has won for him the admiration of the whole world.

The Mikado was still young when he succeeded to the throne, and he was surrounded by a number of ambitious courtiers. So the Shogunate, which had been established by Iyeyasu, continued to exist, and the Mikado was compelled to remain in his palace at Kyoto, and to leave the government entirely in the hands of the Shogun. The Shogun's palace was at Yedo, and there he lived in great splendour, surrounded by a host of nobles, who were known as daimios. Each daimio had his own castle, his own army, and his own revenue, and was practically a king in his own province. The Shogun, however, was the most powerful of all the daimios, and he kept the others in check by means of hostages. He required that they should reside for a certain portion of the year at Yedo, and that their families should live there always. Thus, if any daimio rebelled against the Shogun, he knew that his family would be put to death.

The power of the Shogun was so great that the Mikado was little more than a puppet in his hands. He was not allowed to leave the palace grounds, and was treated with the greatest respect and ceremony. He was regarded by the people as a sacred being, descended from the gods, and was worshipped as a god. He was expected to lead a very secluded life, and to devote himself entirely to religious duties. He was not allowed to have any voice in the government of the country, and was supposed to be entirely occupied with religious matters. He was, however, allowed to have a large revenue, and lived in great splendour.

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The sun that had shone gloriously in Japan for a season was soon to be overshadowed by the darkness of idolatry. Satan was to work with power, with signs and lying wonders, and with all deceivableness of unrighteousness. He had misled the people of Japan by leading them to accept counterfeits in the place of the truth; and now he was to lead them to worship the image of the beast. The people who had rejected the light of heaven were to receive the strong delusion that should lead them to believe a lie, that they might be damned. Those who had been favored above all the inhabitants of the earth with the presence of Christ and the light of heaven, who had been privileged to behold His glory, and to hear from His own lips the words of life, were to be left to choose their own deceptions, and to receive that which should prove their ruin. They had chosen darkness rather than light, and God gave them over to the power of their own choosing. Oh that we could realize more fully the sacredness of the truth! Oh that we could understand something of the value of souls for whom Christ died! How earnestly should we guard against the first approach of error! How diligently should we search the Scriptures, that we may know what is truth, and be able to give a reason of the hope that is in us!

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The son that had shared many hardships and fought gloriously with his father, now succeeded him, heir to his title and place in the field of battle. His camp life extended over a period of twenty years, and his services to the state were inestimable. Besides military genius, Tadamune was endowed with no small literary talent, an inheritance from his mother, Sangono Tsubone, a writer of undoubted worth, whose stanzas are still admired and upon the lips of many. The natural beauty of the scenery of Satsuma, together with the salubrious climate with which the district is favored, no doubt lends an influence toward developing the æsthetic taste, which creates elegance and refinement.

Tadamune was succeeded by his son, who remained the Prince of Shimadzu for nearly half a century, but it was the grandson of Tadamune who next distinguished himself for his chivalrous spirit as a follower of *bushido*. His name was Ujifusa (1363-1387), and his castle was attacked by a coalition of hostile chieftains rebelling against him. He had less than a thousand men at command, the enemy far exceeding that number, but he was resolved to conquer or to die, and before hastening to the relief of his generals, he charged his youthful son who besought to accompany him, to remain behind and plan a means to avenge the death to which he felt he was going, his chances seemed so small. But he led the faithful on to victory and saved the castle, and when night came, he gave orders to have the heads of their opponents, slain on the field, collected for burial, which gave rise to a sad personal incident to one of his *samurai*. He recognized among the dead one Shibuya, to whom his daughter had been affianced, and said to Ujifusa, " It was my intention to give my daughter in marriage to Shibuya, but he went over to the enemy. On the eve of battle he sent a messenger requesting a single interview, which I refused, replying that only death on the battle field would be rewarded with forgiveness." All who stood by were moved to sorrow, for they knew the fate of the fair young girl pledged to the dead warrior—the pledge could not be broken, and she must live a solitary life. She became a nun and passed her life in prayer for the happiness of her affianced husband in another world.

Just as a *samurai* was expected to serve his lord with loyalty and sacrifice, so the daughter of a *samurai* must devote herself to him to whom she was pledged with love and sincerity. There is a Japanese maxim which says, ' a loyal subject can not serve two masters, nor a chaste woman be wedded to two men ', and a *samurai* who would forsake one lord for another for the sake of power or pelf, and a woman who would marry a second time, were held in great contempt according to Oriental ethics.

After the death of Ujifusa, nearly a century elapsed before the eleventh Prince Shimadzu, Tadamasu came into great prominence for his encouragement of learning and culture, which had suffered somewhat of a decline during a dark period of internal struggles and warfare, in which a rival dynasty was set up at Kyoto, the central seat of Government, against the reigning Emperor, by the Ashikaga *Shogun*, Takauji.

Tadamasa was himself a scholar of no mean ability, and appreciated the difficulties under which the promoters of literature and learning found themselves in those times of strife and struggle, and threw open his doors to those of the profession who sought refuge from the dangers of war that threatened them, and it so happened that a certain Buddhist priest, Keian by name, who had been sent to China by the Emperor, to study Confucian philosophy in the school of Shushi,

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the literati and commentator on Confucius who flourished during the Sung dynasty, found the province so convulsed in civil warfare when he returned to Kyoto, that he fled to Kyushu, and was invited by Prince Shimadzu to take up his abode under his roof and protection, which he gladly did, and very soon the Prince became his earnest disciple, together with many of his household, retainers and *samurai*, and a little coterie of learning sprung up that spread its doctrines throughout Satsuma and was no doubt the cause of a later upheaval among the clan of that province.

The Ashikaga Shogunate had its fall, and the turbulent feudal chiefs kept the whole country in a chaotic state by waging war against each other, recognizing no higher authority. The fight for supremacy among the *daimyo* was long and bitter, many a house was divided against itself, and whether it was a case of the survival of the fittest, the old saying that 'might is right' was put into full practise. These conditions gave little of progress in spiritual and intellectual pursuits, but knight-errantry and chivalry had full play.

(*To be continued.*)

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# FEMALE EDUCATION IN JAPAN

A Japanese child may enter a kindergarten at three years of age, but as there are not many of these institutions, most children enter the primary schools at the age of six, and attendance is obligatory for a term of six years, only in exceptional cases, such as cripples or backward children, and the instruction in these schools is the same for boys and girls, though very often for convenience the classes are separated.

Then it is generally at the age of twelve that girls, who are to pursue higher education, enter courses of study distinctly laid out for womankind in Japan, in a higher primary school, a supplementary school, or a girls' higher school; but a great many, those belonging to the poorer and lowest classes, are denied further educational advantage and become laborers in factories, printing establishments et cetera, or assist their parents in other ways, usually caring for younger children whom they carry about almost constantly, strapped upon their backs.

The work in a higher primary school may be completed in two years, consisting in a slightly more advanced study of the same subjects: moral precepts, reading, local geography, history, drawing, music, gymnastics, sewing and handicraft. Many of the students finishing this course must then go to work, while others proceed to a girls' higher school, a female artisans' school, or the female normal school.

The supplementary schools are of three kinds: agricultural, industrial and commercial; the term for graduation being the same in each, two years; and students from these schools enter at once into the active work for which they have been trained.

In the girls higher schools, of which there are one hundred sixty in Japan proper, the course requires four or five years, and embraces moral precepts, housewifery (cooking, laundering, sewing, nursing and the rearing of children), foreign languages (optional with the pupil), algebra, geometry

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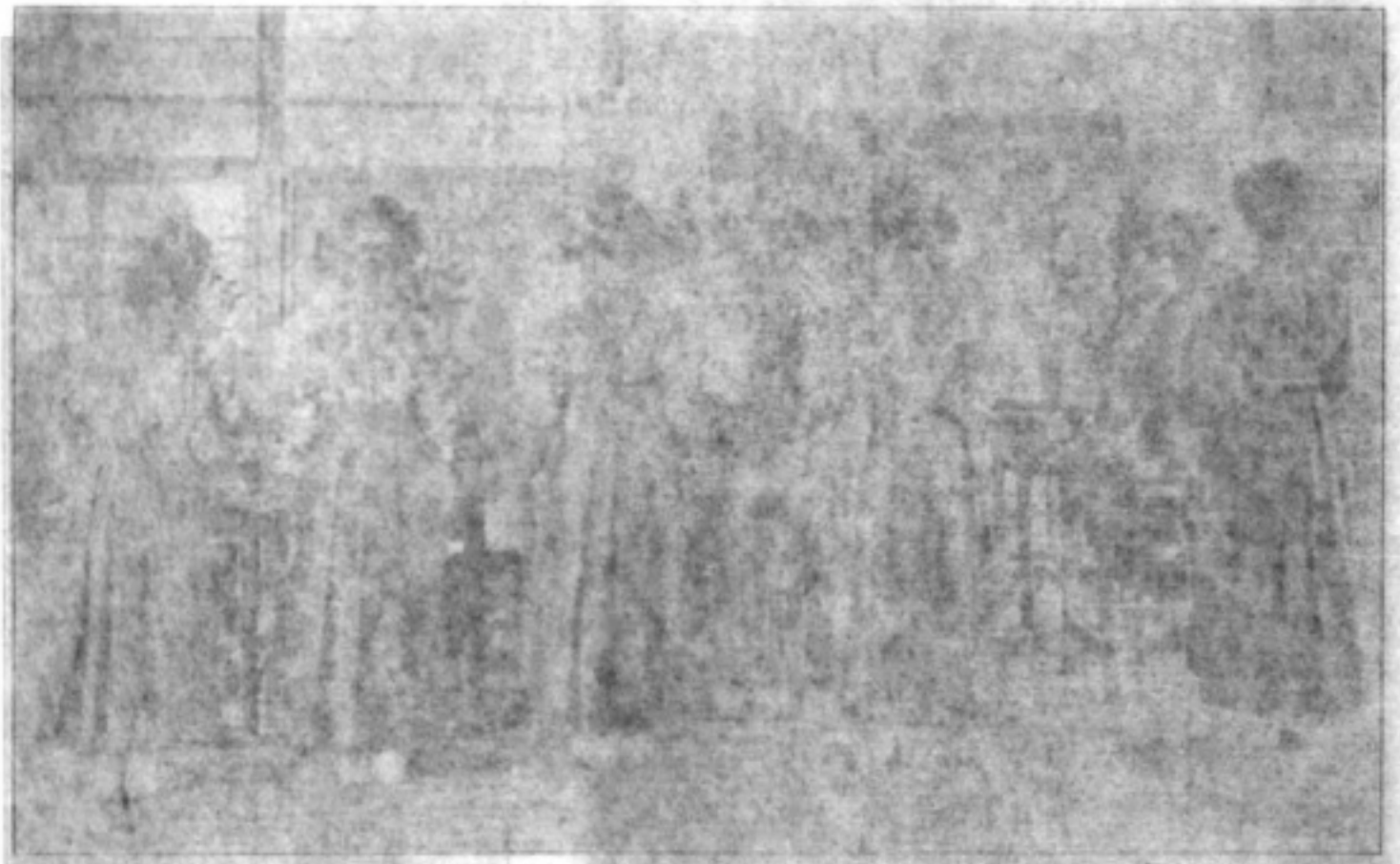
# EDUCATION IN JAPAN

## II. FEMALE EDUCATION

The Need for Schools for Girls.—Until recently the education of girls was not much thought of in Japan. Intensely conservative, Japanese society held that woman's place was in the home, and that her education should be limited to such instruction in the duties of life as would enable her to be a helpful wife and mother. Female education was therefore confined to the family circle, and was largely in the hands of the mother, grandmother, or other female relatives. Under the feudal system, daughters of the samurai, or knightly class, received a certain amount of instruction in reading, writing, and the elementary principles of Chinese morality, but the education of girls of the lower classes was practically nothing. Even among the samurai, female education was not thought necessary beyond the point at which a girl could read the Japanese syllabaries, write a letter, and keep accounts. Female education was, in fact, almost entirely domestic, and was largely confined to the study of such accomplishments as were considered necessary to make a girl attractive as a wife. Reading, writing, and arithmetic were taught, but little attention was paid to the cultivation of the mind. Such a thing as a girl's having a literary taste was considered highly unbecoming, and a woman who showed any signs of possessing intellectual power was looked upon with suspicion and fear. Even among the samurai, the daughters of the nobility



A CLASS IN FLOWER ARRANGEMENT

GARDENING AT A GIRLS' SCHOOL

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A CLASS IN FLOWER ARRANGEMENT

GARDENING AT A GIRLS' SCHOOL

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A DIFFICULT PILGRIMAGE MADE BY STUDENTS OF A GIRLS' SCHOOL

GIRL STUDENTS LAUNDERING

THE MORNING TOILET

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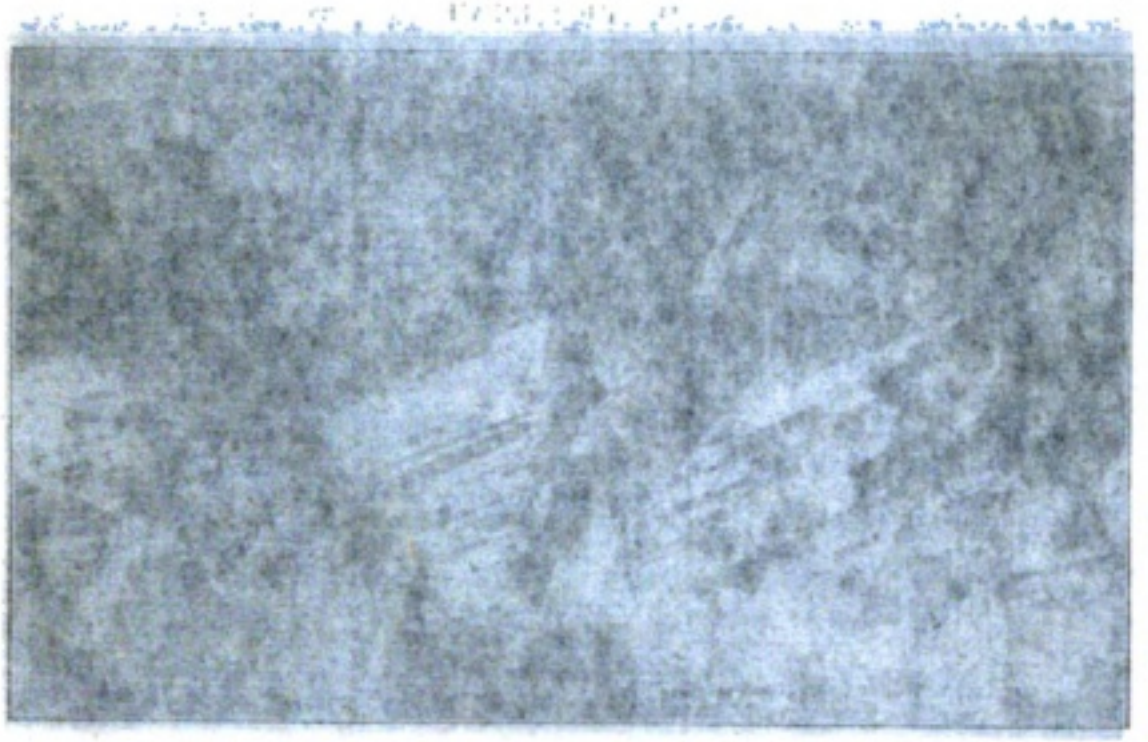

**Physiology and Zoology.**—Physiology, natural philosophy, chemistry, botany, mineralogy, geology, astronomy, mathematics, and the natural sciences generally. As far as and lowest common education is attached to students, from the primary city high schools for girls, to the Imperial University, to the Women's University, to the Higher Normal School for girls, or the Women's Higher Normal School, there are professorships of these subjects. The Imperial University, at Tokio, comprises all the departments usually found in a full university course, viz.:

**The Higher**

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EMBROIDERING

GARMENT MAKING

CALISTHENICS

botany, zoology, physiology and hygiene, natural philosophy, chemistry, drawing, music, ceremonial tea and flower arrangement. As these schools are, for the most part, situated in the larger cities and towns, accommodation is afforded to students from the country villages by the establishment of large dormitories. The pupils of these schools are usually above middle class, belonging to well-to-do families, and their marriages are, according to custom, arranged to take place immedeately upon their graduation, so that their training is practically for home-making. A few however, enter the Higher Normal School for girls, or the Women's University, to train as teachers, the full course at either being four and a half years. The Higher

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Normal School, located in Tokyo, offers three courses: literature, science, and art. The literary course includes: ethics, pedagogy the Japanese language, Chinese literature, English, history, geography, music and gymnastics; the scientific: ethics, pedagogy, English, mathematics, physics, chemistry, natural history, music and gymnastics; and the art course offers: ethics, pedagogy, English, physics, chemistry, domestic management and family education, garment making, handiwork, drawing and design, music and gymnastics.

The Women's University covers eight departments and the subjects included that are not taught in the higher nor normal schools are psychology, his-

A COOKING CLASS

AT LUNCHEON

CROCHETING

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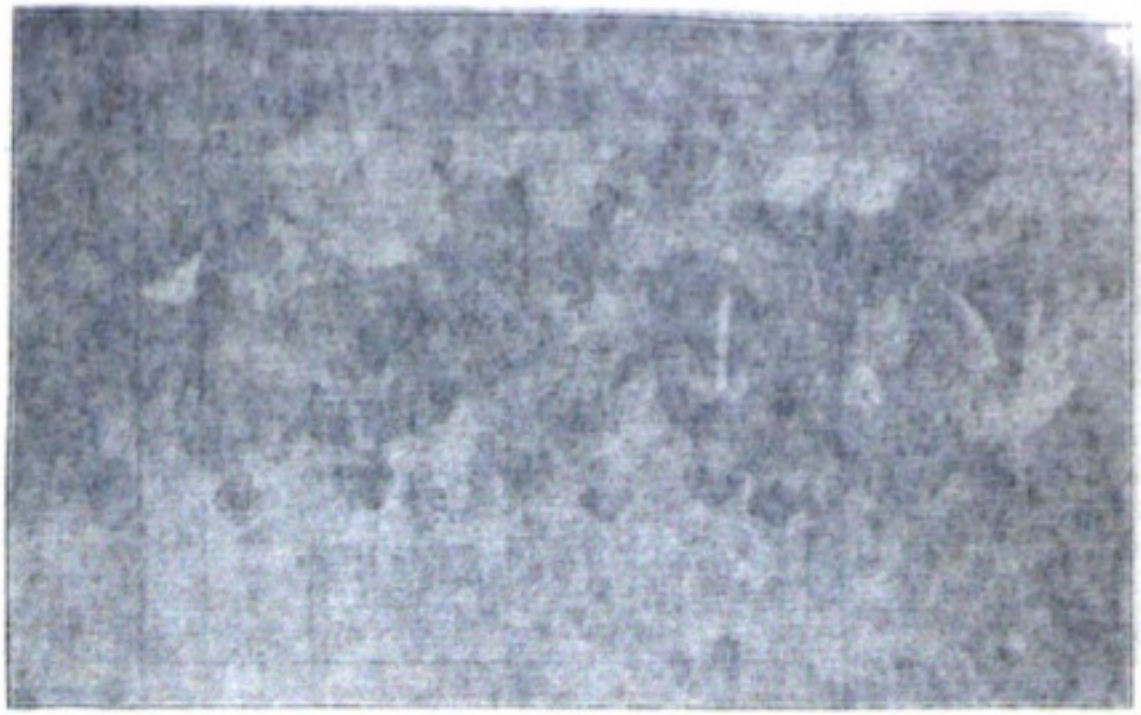



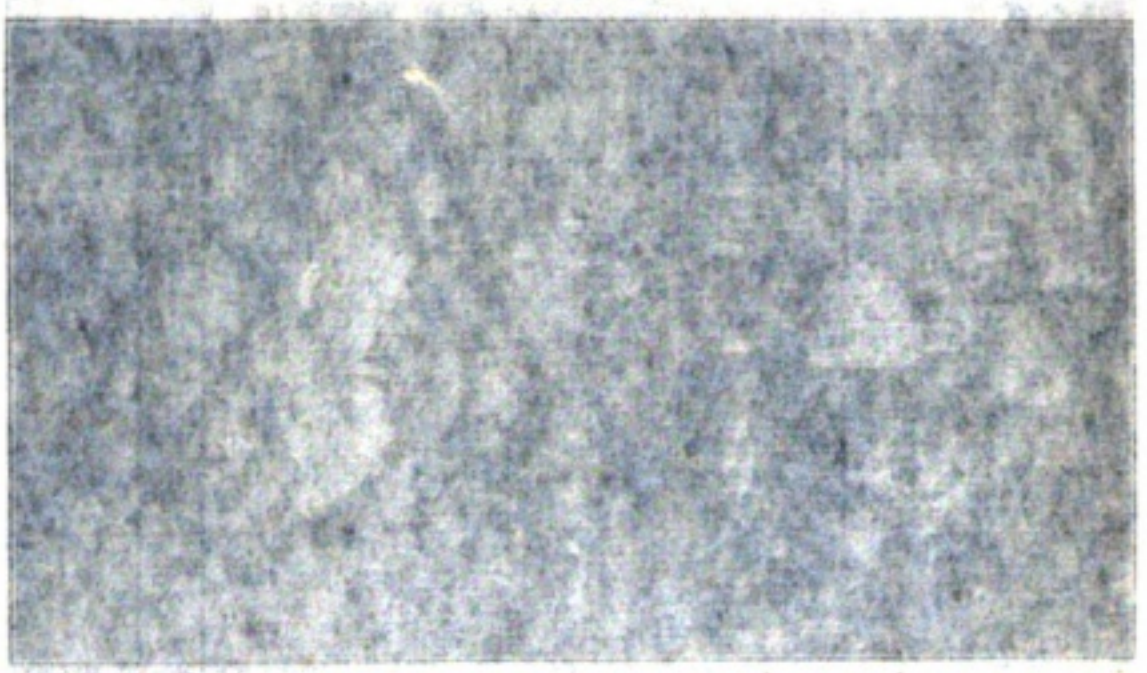



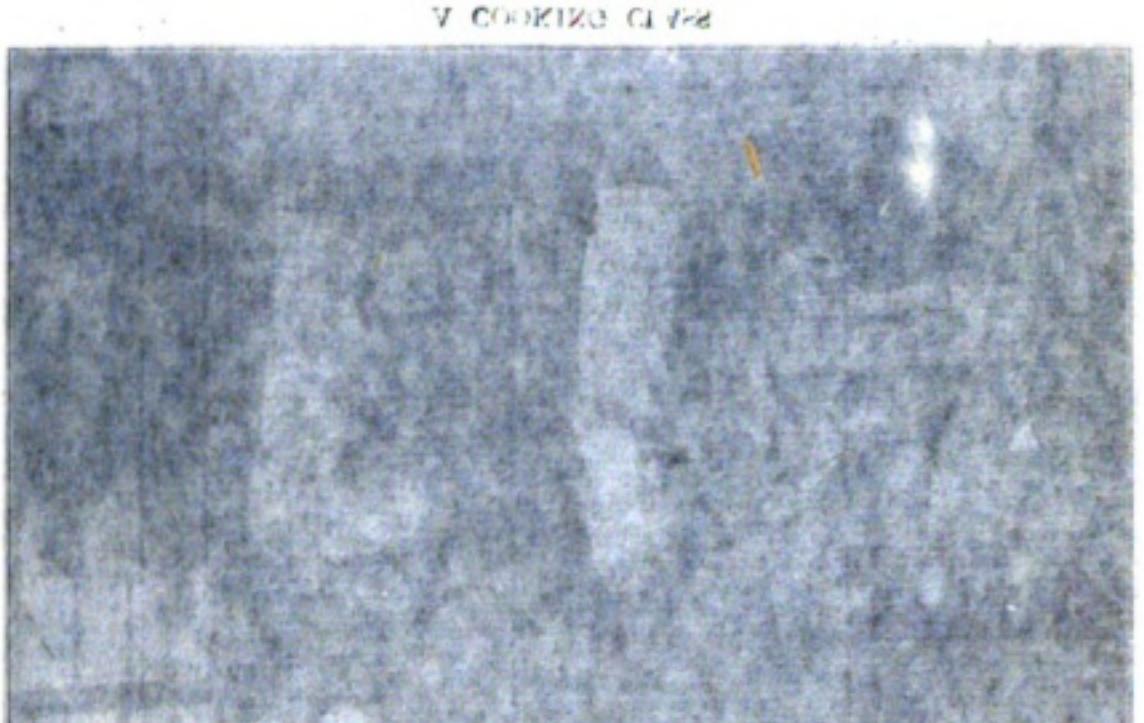

**Normal School**, located in Tokyo, offers three courses: the literary, science, and agriculture. The literary course includes: ethics, history, English, literature, Chinese classics, mathematics, physics, chemistry, natural history, music and gymnastics; the science course includes: ethics, history, mathematics, physics, chemistry, natural history, geography, physiology, music and gymnastics; the agriculture course includes: ethics, history, mathematics, physics, chemistry, natural history, geography, physiology, music and gymnastics. The Normal School has an attached primary school and kindergarten. The University confers eight degrees and the principals and professors are graduates of this school. Women are not admitted in the University, but there are private schools for women, and the Government is considering the question of establishing a Women's University. The Imperial Household Department maintains a school for the children of the Imperial family, and the Peeresses' School is for the daughters of the nobility. Besides these there are many private schools for girls, and the education given in them is generally of a high order. Kindergarten work is receiving much attention, and there are a number of training schools for kindergartners. Sewing is taught in all the girls' schools, and cooking is taught in many of the higher schools. Physical culture is receiving much attention, and basket ball, tennis, and other games are played by the girls. Calisthenics are taught in all the schools, and military drill is required of the boys in the higher schools. Gymnastics are taught in all the schools, and in the Normal School fencing is required of the boys.

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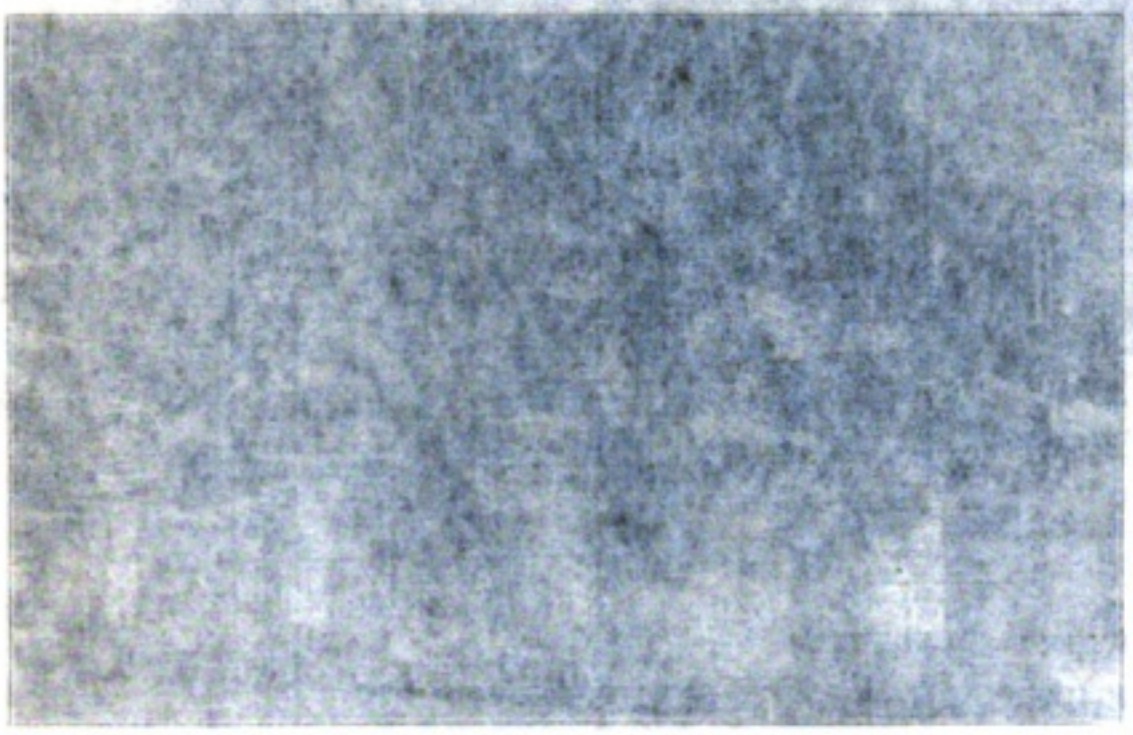
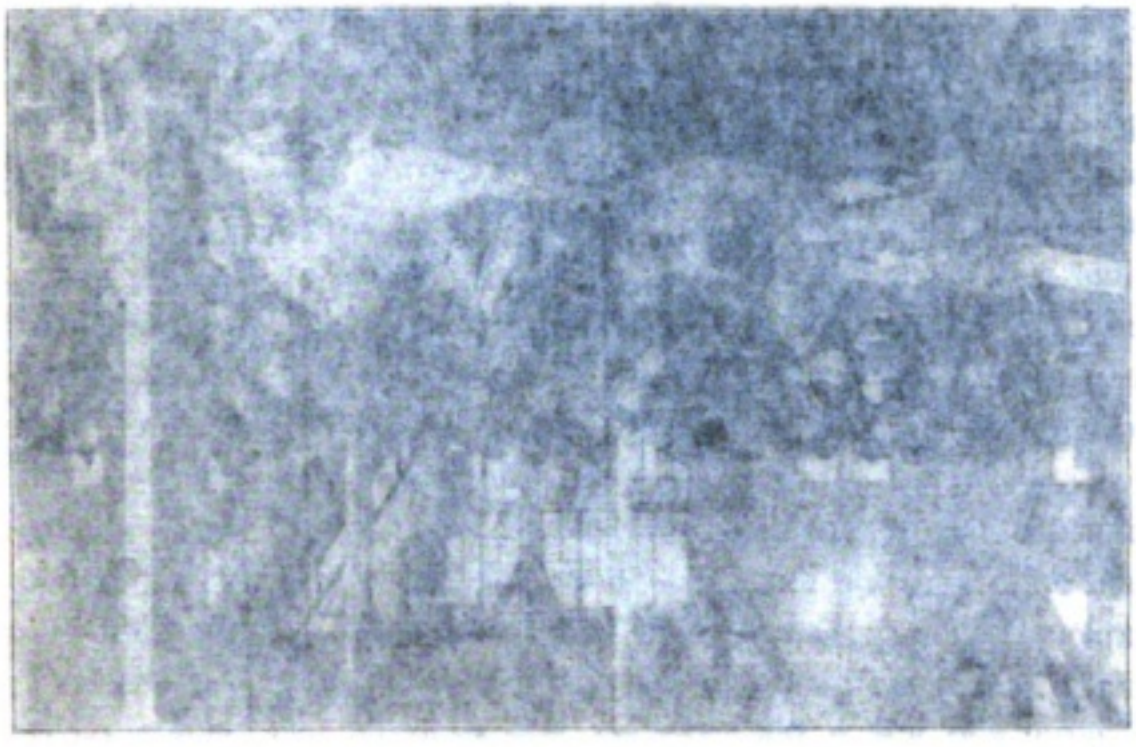
PHYSICAL CULTURE



LEARNING MACHINE WORK



MILITARY SCHOOL GENERAL SERVICE

ARTISANS' SCHOOL, GENERAL SEWING

LEARNING MACHINE WORK

PHYSICAL CULTURE

tory of natural philosophy, history of fine arts, rhetoric, the constitution and civil code.

The Peeresses' School was established in conjunction with the Peers' School, for the education of daughters of nobles, but it is not closed to commoners of prominence and position. It has practically four departments, the common and academic courses each being divided into a lower and a higher class, requiring six years to complete, the studies being about the same as in girls' higher schools.

Besides these, all of which, with the exception of the University, are under Government control, there are numerous mission schools, many of which have Government recognition, and are conducted along

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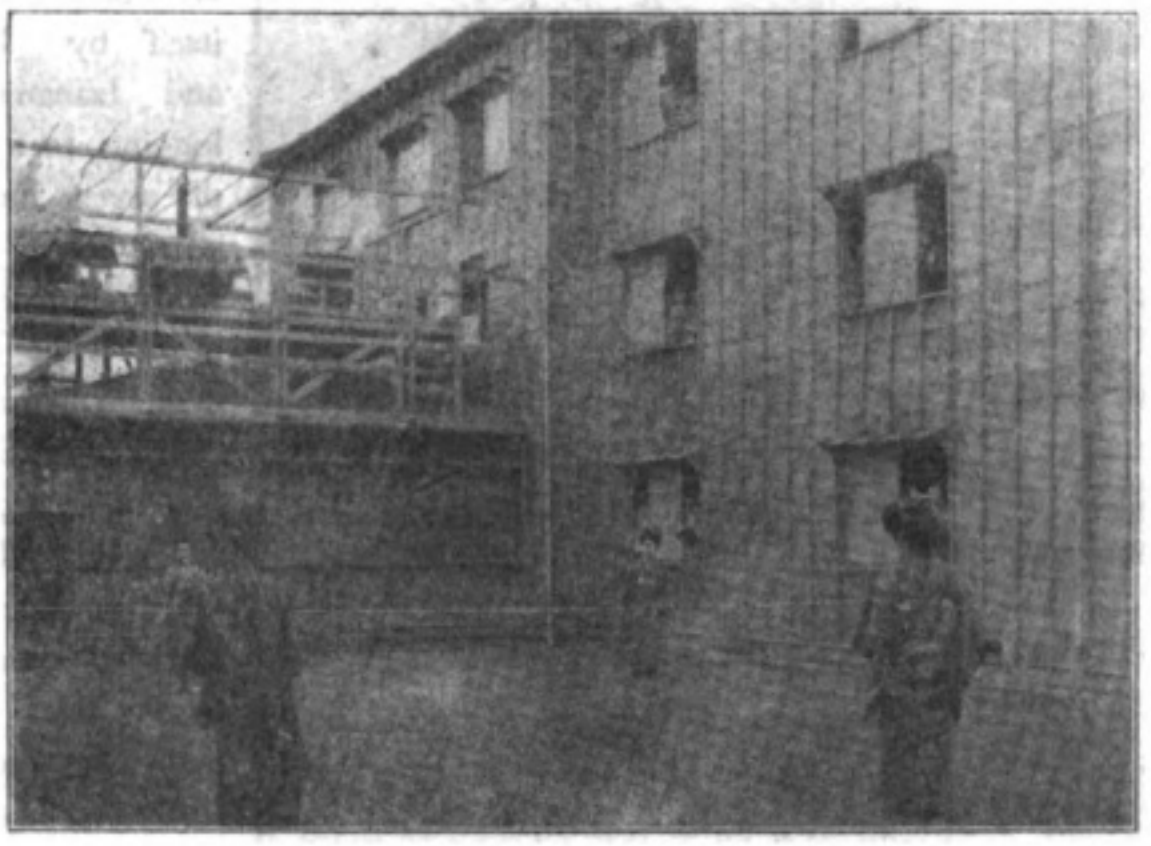
the same general lines, and few a private institutions, one of which was founded and is still conducted by a Japanese woman, Miss Tsuda, one of seven girls sent by the Government to be educated in the United States.

The basis of woman's education in Japan is for making good housewives and mothers, this being thought to be their heavenly mission; the family idea being national and always uppermost, and individuality of little consequence. From earliest infancy girls are drilled in submissive obedience and strongly impressed with their inferiority and secondary importance as compared with their brothers and male members of the family. The social system confines a girl's friends to those of her own sex, and she soon learns, that according to her parents' arrangement, she must uncomplaining adjust her life to the dictates of a husband, whom perhaps she will never see till the time of the wedding. In other than diplomatic circles, seldom does a wife appear at her husband's table or where guests are entertained, except to look after wants, as her province is strictly limited to the family, and that, in the sense of satisfying their physical needs. Her accomplishments usually are playing the *koto* (which is taught by position only, the study of music not being necessary, the musical system by note having been only recently adopted), the art of flower arrangement, and sometimes drawing or painting, though female students are excluded from the art schools.



TENNIS AT A DORMITORY

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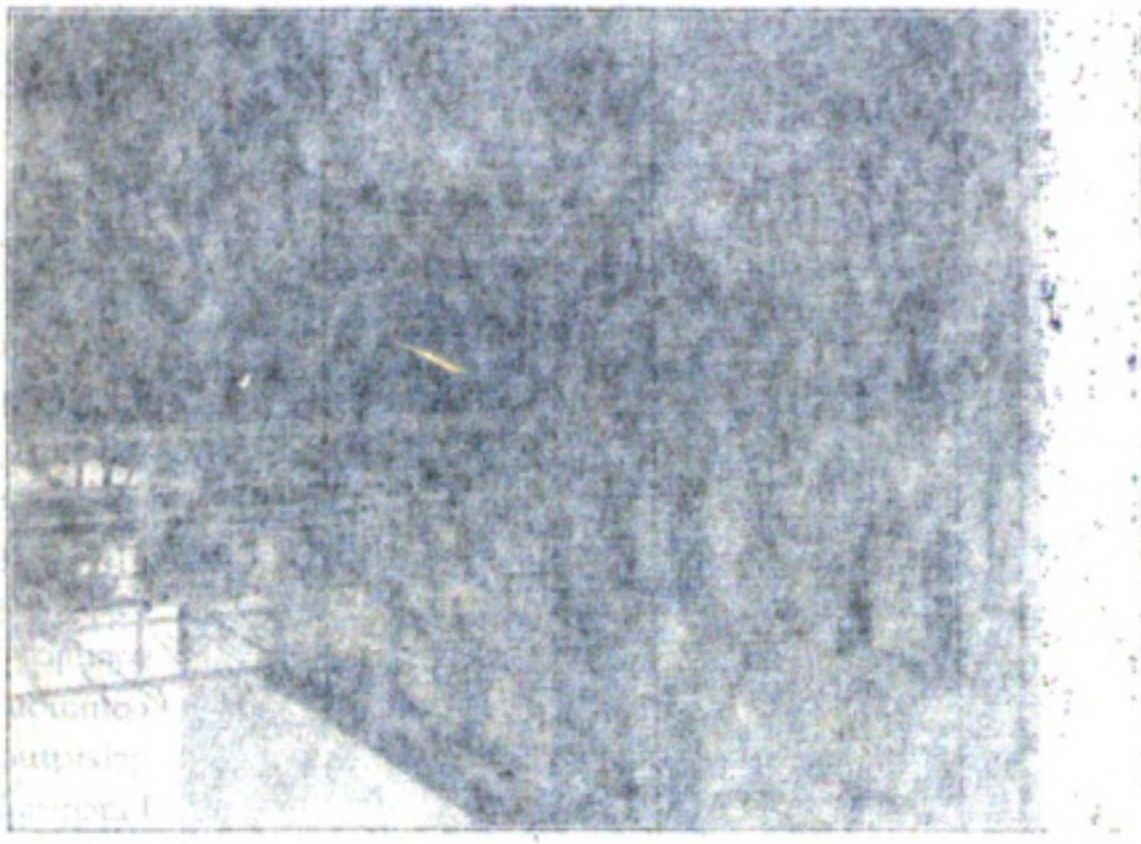

JENNIE M. A. DORNBLOWA

# GODS AND GODDESSES IN INDIA

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# GODS AND GODDESSES IN JAPAN

I

NO devotee, however ardent, could commit to memory the names and attributes of the eight hundred myriads of Shinto gods and goddesses, nor yet the multitudinous deities of the Buddhist faith, which is embraced jointly with the native religion, there being few who profess either exclusively.

From mythological beings veiled in mystery and clouds, through a long catagory of sacred and powerful beings assigned to rule the elements and all earthly things, to deified spirits of departed Imperial personages and other celebrated heroes (some of very recent date), forming the basis of ancestor worship, range the aboriginal gods and goddesses of Japan, to which were added, with the introduction of Buddhism, its many conceptions of divinity, and these, in many instances have become confused.

A Shinto deity is made the foster parent of every Japanese child at birth, but Buddhist funeral services are still the general rule; at one time the rites of the Shinto burial had become a matter of history, but have lately been revived.

Naturally, as in other parts of the world, the mind of man sought the origin of himself and that with which he found himself surrounded, and so we find in the formation of Shinto, an account was given of the creation of the land itself by Izanagi and Izanami, belonging to a group of seven heavenly generations and whose offspring, the great Sun Goddess, Amaterasu (born from the left eye of Izanagi after his wife had died and descended into Hades), descended from the clouds and became an earth-goddess to establish a divine line of rulers in Japan, becoming herself the mother of the semi-god from whom descended the long line of Mikados, from Jimmu Tenno, the first to unify the empire (seventh

AMIDA

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century before Christ), down to the present Emperor.

The Sun Goddess is therefore accorded the highest of all places among the deities, and the heaven-descended ruler, as also his unbroken line of successors, was deified and is worshiped by the people.

The great shrine of the Sun Goddess, who is also called Ten Shoko Daijin, Daijingu and Shimmei, is situated in the province of Ise, where half a million pilgrims journey yearly from all parts of the Empire, it being believed that fortune will not favor one if the pilgrimage is not made at least once. After the victory of the Japanese in the war with Russia, the Emperor himself paid an august visit to this shrine to render thanks to his divine ancestress worshiped there. Tales are told even of animals seeking this holy place.

MONJU

Susanō, a god of the sea and ancestor of the ruler of the Izumo Province, Onamuchi (worshiped for his generosity and wisdom in resigning his throne to the son of the Sun Goddess), was the younger brother of Ama-terasu and the source of great annoyance to her, at one time causing her to shut herself in a cavern leaving the world in darkness; but she was brought forth by the combined efforts of many other gods and goddesses, among whom may be mentioned Uzume-no-mikoto, generally called Okame, who was a dancer, and is usually represented by a ridiculously fat-faced mask, and Tajikara-no-kami, the god of strength who pulled Amaterasu out of her hiding place. Susano-o is worshiped in Gion Buddhist temples and Shinto shrines called Yasaka; some records identify him with the moon god who slew Uke-mochi-no-mikoto, the goddess of food and the earth, because, upon visiting her, she produced from her mouth, fish, rice and game with which to banquet him, which he considered unclean; from the murdered body sprung barley, millet, beans and rice which were ordered by the Sun Goddess to be used as food for the race; even horses, cattle and silk worms are assigned the same origin. At one time Susanō was also thought by some Shintoists, to be the same as the much worshiped boy Kompira, god of the mountains and guard of the Palace and having various other powers according to different authorities, but lately declared to be Kotohira, a little known Shinto deity; and all the temples dedicated

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**Tamples and Shinto shrines called Yasukuni-jinja: some records identify him with the moon god who also Uke-mochi-no-kami, the goddess of food and the earth, because, when visiting her, she produced from her mouth, nose and ears with which to regale him, rice and millet, beans and ox, fish and birds. Thus the unrefined people supposed that, while the contented mouth was employed in eating, the other parts of the body were employed in procuring food. Ōkuni-nushi-no-mikoto, also called Ōkuni-tama, is said to be the same as the Kami-musubi-no-kami, god of the productive and generative powers of nature, and Sukuna-hikona-no-kami, god of medicine and healing. Various other honours according to circumstances are paid to different subordinate deities, but lately devotees have been directed to look to Kotohira, a little known Shinto deity: and all the temples dedicated to the Kotohira-gū in the country are supposed to be branches of the one in Sanuki province.**

**Shinto, a god of the sea and inventor of the rules of the Izumo Temple (worshiped for his power to bring the dead to life), and Ame-no-uzume, goddess of mirth (worshiped for her power in tempting him out of the cave of the Sun Goddess), were the parents of Ame-tarasu and the ancestor of the Mikado in tempting him out of the cave by the same device. Tajikara-no-kami, god of strength, is worshiped by Kamakura, god of the productive and generative powers, called Ame-no-uzume-no-mikoto, goddess and not always distinguished from her. Ebisu, god of fishermen, is also thought by some Shintoists to be the same as the Kamakura god. Ame-no-uzume-no-mikoto, goddess and not always distinguished from her. Ebisu, god of fishermen, is also thought by some Shintoists to be the same as the Kamakura god.**

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**The Sun Goddess is therefore accounted the greatest of all the goddesses and is worshiped by the people.**

**The great shrine of the Sun Goddess also is known as Dai-Jingu and Shinmei. It is situated in the province of Ise, where half a million pilgrims from all parts of the Empire, it is believed that nothing will not favor one if the pilgrimage is not made at least once.**

**After the victory of the Japanese in the war with Russia, the Emperor himself, in person, went to the shrine and bowed in silent prayer to the Sun Goddess, thanking him for the victory. Takasu-no-kami, god of the sea, also thought to be the same as the Kamakura god. Ame-no-uzume-no-mikoto, goddess and not always distinguished from her. Ebisu, god of fishermen, is also thought by some Shintoists

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*Kani-koto-hiki-no-shirabe*, or the Shell-koto-playing-tune, is also called *Uta-awase*, or *Song-match*, because it is usually performed by two players, who sing alternate verses to the koto accompaniment, and then sing a duet together.

*Kani-koto-hiki-no-shirabe* is the first piece in the Imperial Collection of Ancient Music, and is performed on the occasion of the Emperor's accession to the throne, and on other important state occasions.

The Shinto priests of the Imperial Household perform the ceremonies of the Court, and the Emperor is the head of the Shinto religion.

The Shinto priests are the only persons who are allowed to play the koto in the Imperial Palace.

The Shinto priests are divided into two classes, the Kami-Kaze-no-Miya, or Shinto priests of the Imperial Household, and the Kami-Kaze-no-Miya, or Shinto priests of the Imperial Household.

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to the latter were appropriated by the Government as Shinto property.

Kuni-toko-tachi-no-mikoto, who is always given the first place in the Tenjin Shichi Dai, or seven heavenly gods, was formerly worshiped in the shrine of Ise where Ukemochi-no-kami is now enshrined. Similar to the latter is Inari, the rice goddess, having also the name Uga-no-mitama, and represented by a fox, which always guards her shrines and is mistaken by the mass for the real deity, being therefore much feared and the origin of many superstitions.

Ho-musubi or Kagu-tsuchi, the god of fire whose birth occasioned the death of his mother, the Creatress, is worshiped through Atago, his avatar, regarded as being able to protect towns from fire.

Each city and almost every town has one or more shrines dedicated to some particular Shinto god, for which it becomes well known, and pilgrims go far to reach one that they feel called upon to supplicate. Tokyo has a number of important shrines, one of the most famous being Miojin, in Kanda, where Oanamuchi-no-mikoto, an ancestral god, is worshiped. His festival is held on September fifteen, when gorgeous parades with large drum corps that make strange weird music, celebrate the occasion. Another shrine to the same deity is in Kojimachi ward. The Shiba temples, where are the shrines of the deified spirits of several departed *shogun*, and similar ones at Uyeno Park are among the most beautiful structures, in point of decoration, in Japan.

In Kyoto there are two shrines on the Kamo River called Kami Kamo (upper), and Shimo Kamo (lower). The former is consecrated to Wakeikadzuchi-no-mikoto; the latter to Tama Yorihime-no-mikoto, a celebrated ancestral goddess, whose festival is held every summer, and all the high dignitaries of the Mikado's Court attend, wearing a collar of hollyhock leaves, and the townspeople wear a head covering made of the same. This is one of the most important Shinto festival rites, and is carried out with great reverence; it is known as the *Aoi Matsuri*, or Hollyhock Festival.

A goddess very much adored in Osaka is Himekoso-no-mikoto, worshiped at the shrine of Kodzu, in that city. In Nara, province of Yamato, stands the Kasuga shrine dedicated to four of the ancestral gods; Takenukakuchi, Iwahinushi, Amatsu Koyane and Hime-no-mikoto. Tradition says that the first named god was very fond of deer, and that the tame deer now in the large park in which the shrines are situated, which forms one of the most interesting sights in the ancient capital, have descended from the original group loved by this god.

The famous Hachiman shrine of Usa is in Buzen Province. Hachiman, the god of war, is held in great veneration, and shrines to him abound all over the country; the deified spirit of Emperor Ojin is worshiped there owing to the belief that he was protected by the god of war during the period preceeding his birth, when his mother, the Empress Jingo, carried him for three years while generaling her expedition against Korea. Ojin's consort is enshrined with him. The worship of Hachiman by the renowned military family Minamoto, during the middle ages, made this god popular with that class, and he has since been regarded as controlling war and as the guardian of the army.

In the province of Chikugo, Kyushu, is a shrine dedicated to the god of the sea, Suitengu, and there the deified spirit of the boy Emperor, Antoku, who died at sea after the decisive battle of Nagatoura, between the rival families of Minamoto and Taira, the latter being the supporters of the Emperor, but annihilated at the naval battle of Dannoura. Prayers to An-

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toku, he having suffered death at sea, are believed to cause him to divert disasters or death by water, and his spirit and the sea god are held in great veneration by all seafaring people, and those who fear floods. The fifth day of every month is the festival day of this god at all shrines dedicated to him, and on that day a large quantity of *mamori fuda*, sacred slips of paper, are sold as charms.

Seishoko is the name of the deified warrior and statesman, Kato Kiyomasa, noted for his bravery; his chief shrine is in the city of Kumamoto, Higo Province, and as a strong belief is prevalent among the people that this god has the power to heal lepers, thousands of wretched creatures afflicted with this disease visit his shrine to pray in hope of being healed.

SHAKA MUNI

Among deifications of historical persons, there is one that stands out prominently, for the reason that he was not of Imperial blood; his name as a god is Temmangu, but on earth he bore that of Michizane, and being a man of high attainments and rare statesmanship he served the two Emperors, Uta and Daigo. He fell a victim to political enemies, however, and was sent into exile, where he died shortly afterwards, but at no time expressed any but the sincerest feelings of love and veneration for his Emperor, for which he was greatly admired by the people, and the Emperor regretting that he had punished an innocent man, erected a shrine to his spirit which was deified as Temmangu, and it at once became so popular that shrines were dedicated to him throughout the land, until there is scarcely a village without one, the most pretentious being at his place of exile, Dazaifu. His favorite tree being the plum, the blossom of which formed his crest, it is always planted by his shrines, and the animal he liked best and which he rode while in exile, the bull, marks his shrines with its great recumbent figure in bronze, which has become closely associated with this god. The great *Shogun*, Ieyasu Tokugawa, is worshiped under the name of Toshogu, and also as Gongen, which signifies 'the light of the east', as his glory was the greatest in eastern Japan.

Every god and goddess has a particular festival, and in some of the larger cities these are observed by grand celebrations. A festival car is drawn through the streets by crowds of citizens in gala costumes; upon the car are various figures suitable to the occasion, and other pyrimidal forms of decoration are carried in the procession which marches to the beating of drums, the whole being very fantastic, spectacular and picturesque.

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SHAKA KING

Every boy and girl-reader in eastern Japan knows the great Shogun, Iyemitsu Tokugawa, is worshiped under the name of Tosho Gongen, which signifies "the light of the east," as the great god Buddha himself is worshiped as Tathagata, and if at once became so popular that shrines were dedicated to him throughout the land, until there is scarcely a village without one, the most important shrines were dedicated to Iyemitsu, and also to the great Buddha himself.

Among deities-historical persons there is one that stands out prominently, for the reason that he was not of Japanese blood: his name was Yoshitsune, and he was a boy in Yamamoto, but on earth he was a hero in Yamamoto, but being a hero of Minamoto descent, he was sent into exile, however, and was sent into exile, but he did shortly afterwards, but it was expressed one day that the ancestral

festivals of love and veneration for the Em-

peror, for which he was greatly admired by the people, and the Emperor regretting that he had banished an innocent man, created a shrine to his spirit which was dedicated as Tenmangu, and if at once became so popular that shrines were dedicated to him throughout the land, until there is scarcely a village without one, the most important shrines dedicated to Yemitsu are Tenmangu and Daigo. He fell a victim to political enmity, however, and was sent into exile, but he did shortly afterwards, but it was expressed one day that the ancestral festivals of love and veneration for the Em-

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In front ot shrines there hangs, just above the entrance, a large gong, to which a rope is attached for striking it, so that an intending suppliant may apprise the god of his presence. Figures called Ya-daijin are usually seated on either side of the first gate to a shrine, with bow and arrows in hand, guarding constantly; there are also two dogs, erroniously called lions, the Ama-inu and the Koma-inu, or the Heavenly dog and the Korean dog, supposed to have the power of driving off evil spirits. For the same purpose a rope made of rice straw is placed over every entrance to the abode of the gods mentioned, and is also considered efficacious in preventing smallpox and other infectious diseases within the precincts so protected.

Buddhism reached Japan through China and Korea in the sixth century A.D., and strangely enough, made converts of the Mikados themselves, the very descendants of the Sun Goddess of their native religion. For the sake of these, Buddhism was made to conform harmoniously with the existing conceptions, and the two soon became so intermingled, they were observed together everywhere, and the worshipers made no distinction; the same temple was consecrated to Buddha and the Shinto gods, and their symbols united within the same precinct for twelve centuries. But after the revolution which resulted in the restoration of the Mikado (1868), a line of demarkation was drawn; Shinto was made the State religion and all the places of worship in which its deities were enshrined were stripped of Buddhist emblems and trappings, and in many cases superb temples were razed and the priests dispersed. An attempt was made to exclude Buddhism altogether, to make Shinto the national belief, but that proved unsuccessful and Buddhism still thrives.

Shaka Muni, its founder, is sometimes called Gautama, but more often spoken of as Buddha. 1027 B.C. is the date accepted in Japan for his birth, though 650 B.C. is that regarded as correct by European authorities. There are many different interpretations and representations of Buddha, but the most popular is seated cross legged, with right foot showing, on a lotus flower, with right hand uplifted in the act of benediction; the head covered with short curls lying close to the head; the lobes of the ear very much elongated, and a boss in the centre of the forehead, a symbol of wisdom. In prints and drawings there is a round halo about the head. He is usually accompanied by Monju, the apotheosis of wisdom, and Fugen, representing ecstatic mediation.

Amida, the personification of boundless light, is one of the most powerful of Buddhist deities, whose image is to be seen in almost every temple. He is shown in much the same pose as Shaka Muni, the position of the hands differing, and the halo being boat-shaped and often surrounding the entire figure. The Daibutsu at Kamakura is an image of Amida.

*(To be continued.)*

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VIEW OF OTSU AND LAKE BIWA FROM MIIDERA

# LAKE BIWA AND ITS EIGHT BEAUTIES

TRADITION has it, that far back into the past, several centuries before the Christian era, when nature, in a tumultuous overwhelming outburst gave to Japan the peerless Fuji, she spread, at the same time, the silvery sheet of sparkling water in the valley of Omi, since called Lake Biwa because of its outline being similar to that of the native stringed instrument of that name. Science gives to us the fact that in the line of the great fault, one of a number of parallel faults, which runs from the Province of Echizen to the sea of Kyushu, there is a deep indentation which forms the basin for the lake.

It is the largest body of fresh water in the island, being some forty miles in length, and having for its greatest width about fifteen miles, though it is very much narrower at its tapering end. It receives the water of numerous mountain streams, some of which have their white beds high above the surrounding fields and precipitate themselves into the lake from sharply sloping courses, which, especially when dry, present the appearance of a great white serpent making its way from mountain to lake, of which the Hiragawa is the most striking example.

The depth of the lake is said to be about the same as its elevation above sea level, a little more than three hundred feet, but it differs greatly in various parts, and at some places is not more than eighteen feet. It has been known, during heavy summer rains, to show a rise as great as ten feet above its standard level.

There are several small islands, of which Chikubu-shima is the most noted, being the seat of a temple, one of the "Thirty-Three Places", and where the pious priests prevent the taking of life and afford a sanctuary to hunted herons and cormorants which flock there from all directions to rear their young.

Small steamers ply their way from town



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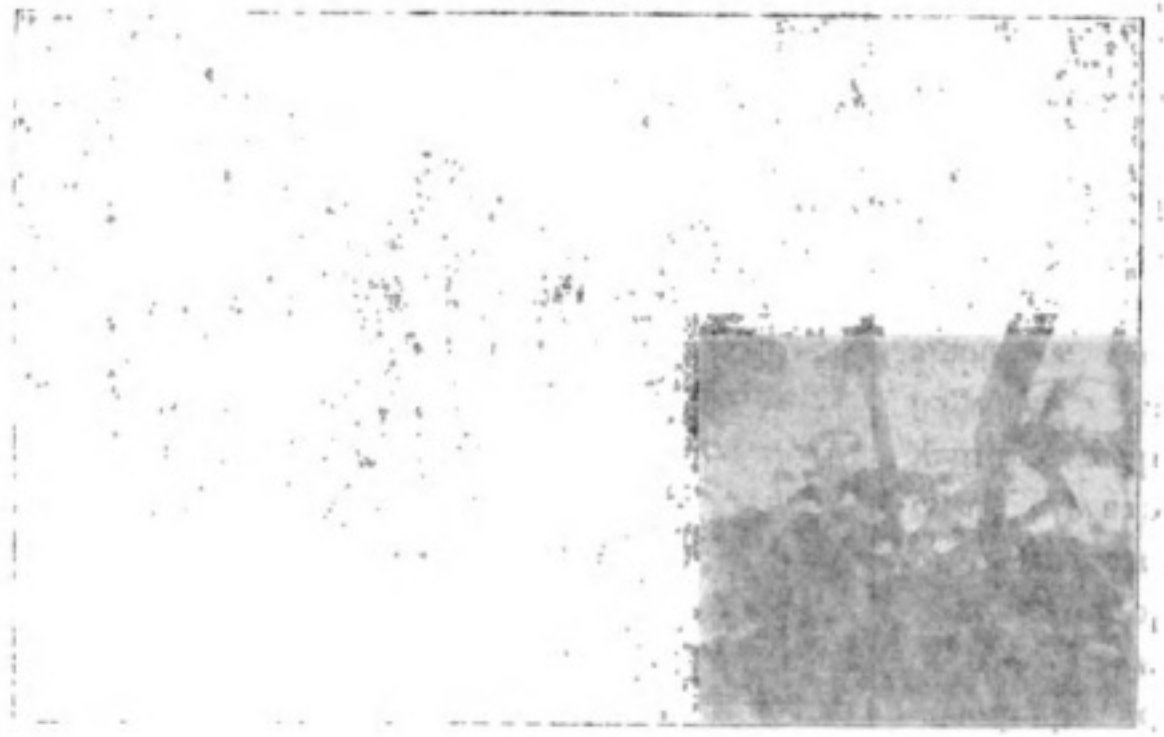

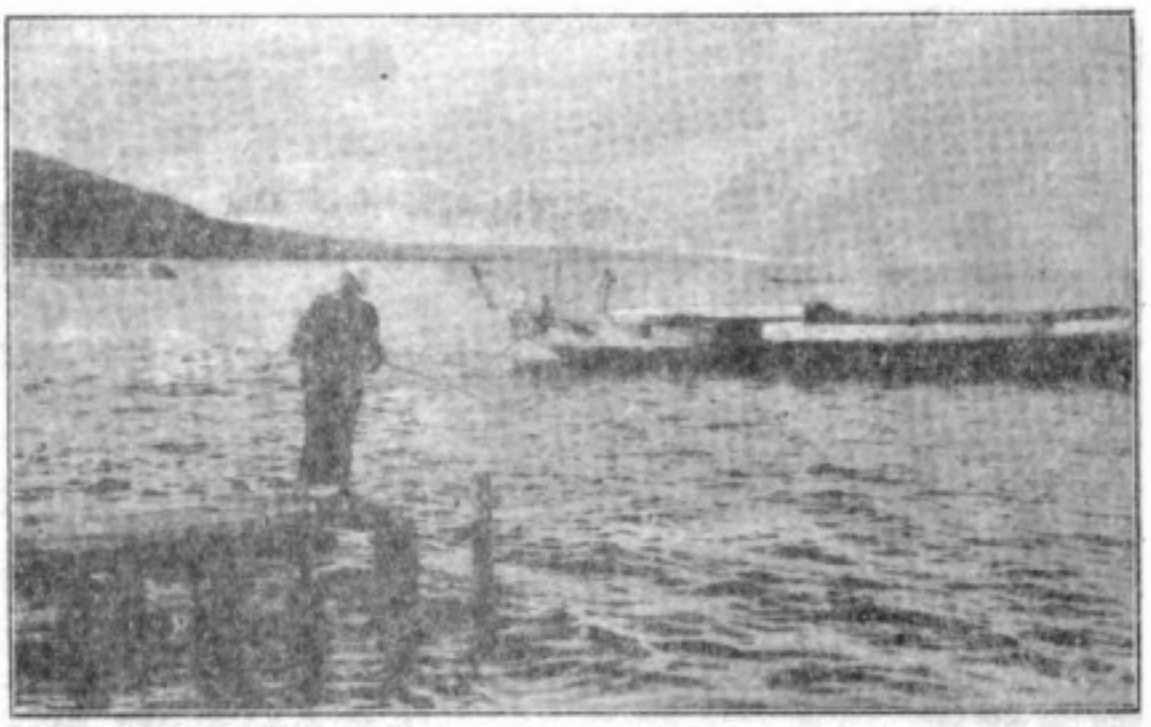

EVENING SNOW ON HIRAYAMA

to town, *sampan* may be had at one's convenience for a scull across, and picturesque fishing craft dot the whole lake; but navigation in some parts is endangered by hidden rocks, and Lake Biwa is known for sudden squalls.

Its outlet is a river which changes its name three times, being first Setagawa, then Ujigawa and lastly Yodogawa, and empties into the sea at Osaka.

Lake Biwa furnishes many delicious small fish as well as shrimp and prawn which are caught in *eri*, queer traps shaped like an arrowhead, and the shores are lined with villages made up almost exclusively of fishermen, those of Katada claiming special distinction for boldness and bravery. A kind of fish, goby, called *haze* in Japanese, living among the rocks of these waters, is said to be a favorite with the Emperor, and is regularly sent to the Palace for him.

The eastern shores of the lake are shallow, sandy beaches, where tall reeds that shelter carp grow luxuriantly; to the west, almost from its very edge, rise Hieizan and Hirayama with their foothills, beautifully green in summer and crowned with snow in winter.

For four hundred years "The Eight Beauties of Lake Biwa" have been praised by poet and painter, having first been pointed out by Prince Konoye, of Kyoto, a court noble of highest rank, who was familiar with "The Eight Beauties of Shikusho", or Siao-Siang, China. Those of Lake Biwa are: the evening bell of Miidera; the autumn moon from Ishiyama; wild geese alighting at Katata; bright sky and breeze at Awazu; boats returning from Yabase; evening snow on Hirayama; rain by night at Karasaki; and sunset glow at Seta.

AT AWAZU

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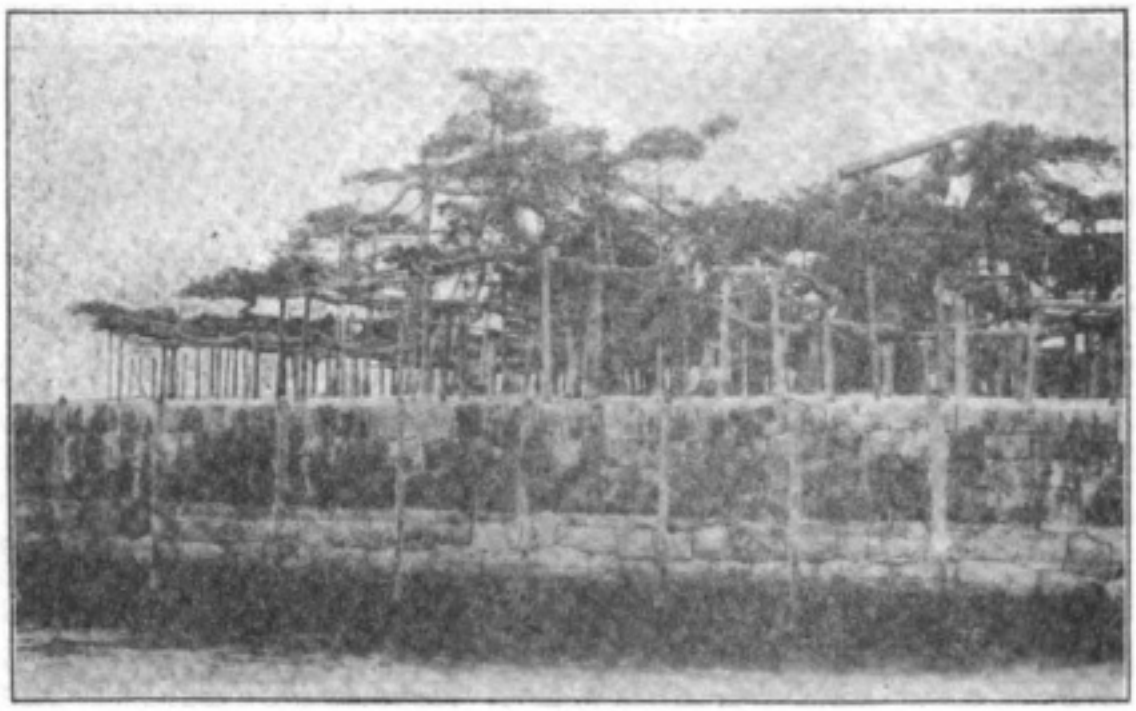
KATATA, WHERE WILD GEESE ARE SEEN

At the southern extremity of the lake and just at the foot of Mt. Osaka lies the city of Otsu, with about fifty thousand inhabitants. Near Otsu, the Biwa Canal, completed in 1890, has its opening into the lake. This artificial outlet is a most interesting feature having several tunnels, the longest of which is nearly two miles. Its total length is about seven miles, with a fall of nearly one hundred fifty feet, regulated by eight locks, and its importance to industry and commerce can hardly be estimated, as it affords the power for so many mills and factories, and transportion facilities for both freight and passengers. The latter are accommodated by native boats, with roofs so low that it is necessary to crawl into them, and they are managed by a single boatman, who skillfully steers his craft through the crowded canal, at times having but a very narrow margin left him to make a successful passage; but by dint of much calling to his confreres he is able to accomplish the feat without collision. The tunnels were formerly lighted by torches, but now have electricity, though the boats still bear aloft the flaring flame of a torch, and a trip by night through the Biwa Canal is unique and of peculiar interest.

Upon one of the hills of Otsu stands the ancient temple of the Tendai sect of Buddhists, Miidera with it wondrous bell whose tones reverberating over mountain and lake have cast their spell over generations, and as the hour of twilight throws its mysterious calm over hill and vale, the evening bell still weilds an irresistable charm, just as it did over the æsthetic prince centuries ago.

An oft related legend is told of the old Miidera bell. The story runs, that the



THE GREAT KARASAKI PINE

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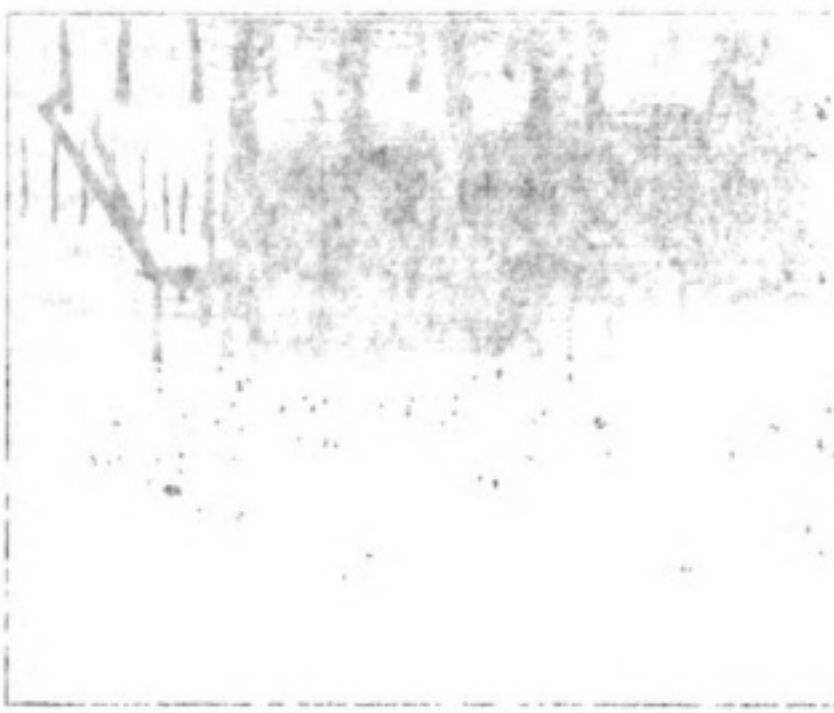

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AUTUMN MOON FROM ISHIYAMA

priests of Hieizan coveted the bell and persuaded one Hercules among them named Benkei, to steal it, promising him as much soup as he could eat, which they made in a kettle whose diameter measures five feet; but after he had performed the feat of carrying the bell up the mountain, it tormented them with crying "I want to return, I want return", until anxious to rid themselves of it, they hurled it down the mountain-side, whence it reached its old tower, somewhat the worse for its experience, but to remain there happily giving pleasure to all within its sound; and strange to say, the monster soup kettle arrived there also, by some means unexplained, and still shares interest with the bell.

Another bell, nearly the same size, was the gift of the priest-prince, Michizumi, 1602.

Ishiyamadera is a famous monastery upon another hillside overlooking the Seta, from which a picture of varied loveliness embracing mountain, lake and stream with the long bridge, seen under the August or September moon, is of exceptional beauty, having particular fascination for the Japanese, who delight in moon viewing. Here the celebrated romanticist of the tenth century, Murasaki, wrote her Genji Monogatari, leaving her ink slab and a sutra in her own handwriting to be revered as sacred relics.

Here too, the temple bell has its legend, the hero of which, Hidesato, is worshiped as a Shinto god in a shrine close by. Hidesato, a brave *samurai*, once tread fearlessly upon the back of a monster of the deep which had spread itself menacingly across Seta bridge which the warrior was attempting to cross. Struck with Hidesato's unusual courage, the monster meta-

AT MIIDERA TEMPLE

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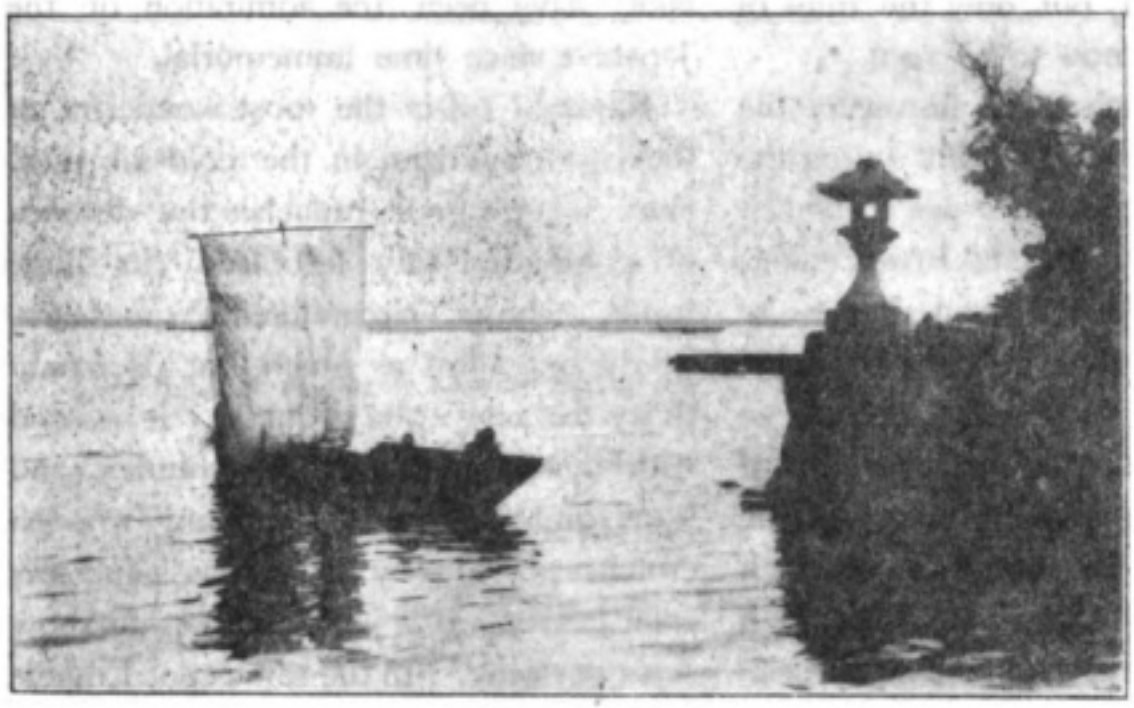


BOAT AT YABASE

morphosed at once into human form and announced himself as ruler of the near by waters, and besought a favor of the gallant knight. "Such valor I have never found", said he of the watery kingdom, "and daily have I cast myself on the bridge as you first beheld me, to test the prowess of men, but none has dared approach me."

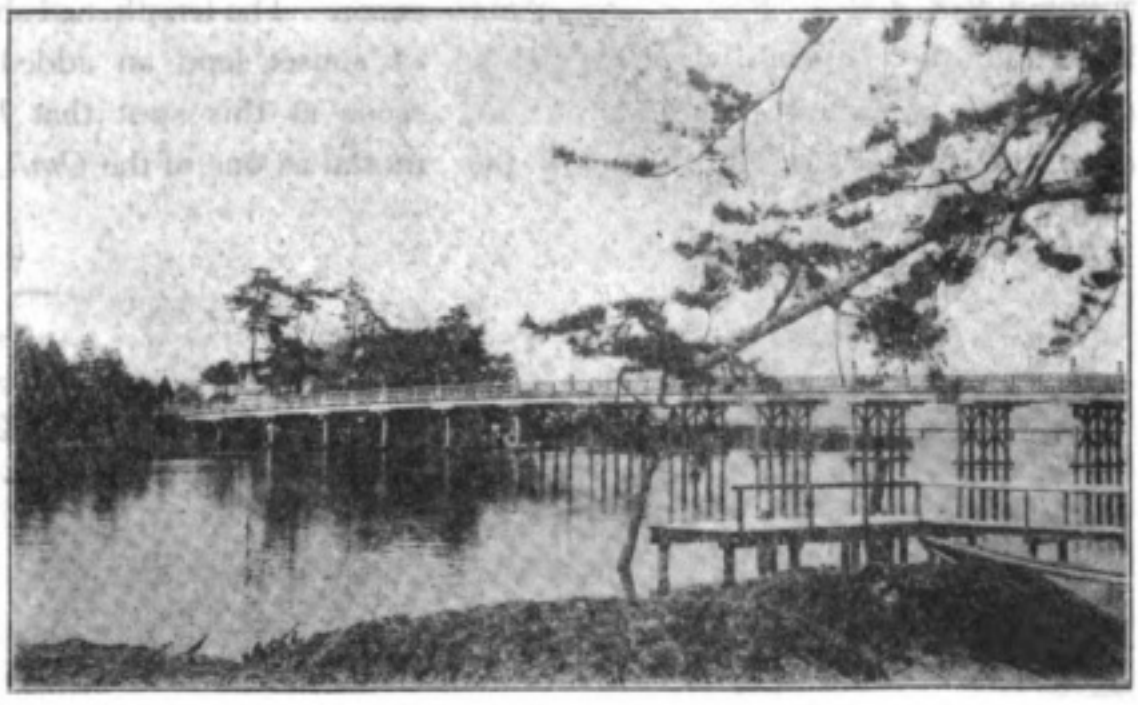
"And pray what service may I render you", questioned the flattered *samurai*, "I would consider myself honored."

"The damsels of our court are daily much affrighted and alarmed by visitations from a huge and venomous centipede that dwells in yonder Mt. Mikami. To slay him is beyond my power, and I would ask your aid."

"Right willingly I grant it." replied the man of courage, and off they set to seek the haunts of the strange enemy. When they discovered him, an arrow from Hidesato's bow dispatched him instantly, to the great delight of the admiring sea god, who was not slow to announce the fact to his subjects, and as an expression of their gratitude and appreciation, a great bell was given to him, and he in turn presented it to the near by temple.

Katata, with its small sandy cape, is near the village of Okoto, and the flocks of wild geese alighting there are indeed an interesting sight. Just off the cape is Ukimido, or the Floating Temple, a small shrine perched upon a rock, and containing a Buddhist image.

Awazu has other claims to beauty besides her 'bright sky and summer breeze,' counted among the *Omi Hakkei*; for the avenue of pines, the quiet country-side and distant hills present a scene of undoubted charm. Historic *Zeze* castle built by order of the first Tokugawa *Shogun*, once stood on the lake-side in



SUNSET AT SETA

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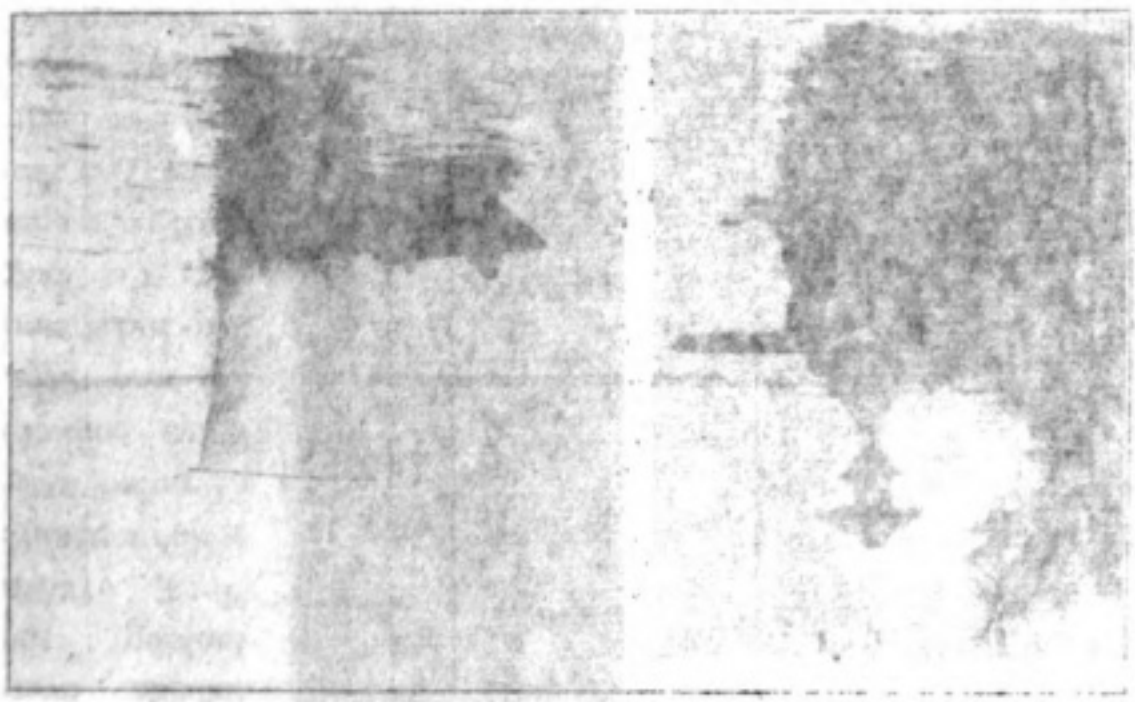

SUNSET AT SETA

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shrine perched above a rock, and contain-ing a Buddhist image.

Always has other claims to beauty be-sides that of bright sky and smiling pleas-ure, in which the Omi Mikami for the convicted monks the Ohmi Mikami for the swarms of pines that dimly countryside and distant hills present a scene of un-broken calm. Hikone Castle built by order of the first Tokugawa daimyo once stood on this hill-side in "Mikami" once stood on this hill-side in all by order of the first Tokugawa daimyo, and distant hills present a scene of un-broken calm. Hikone Castle

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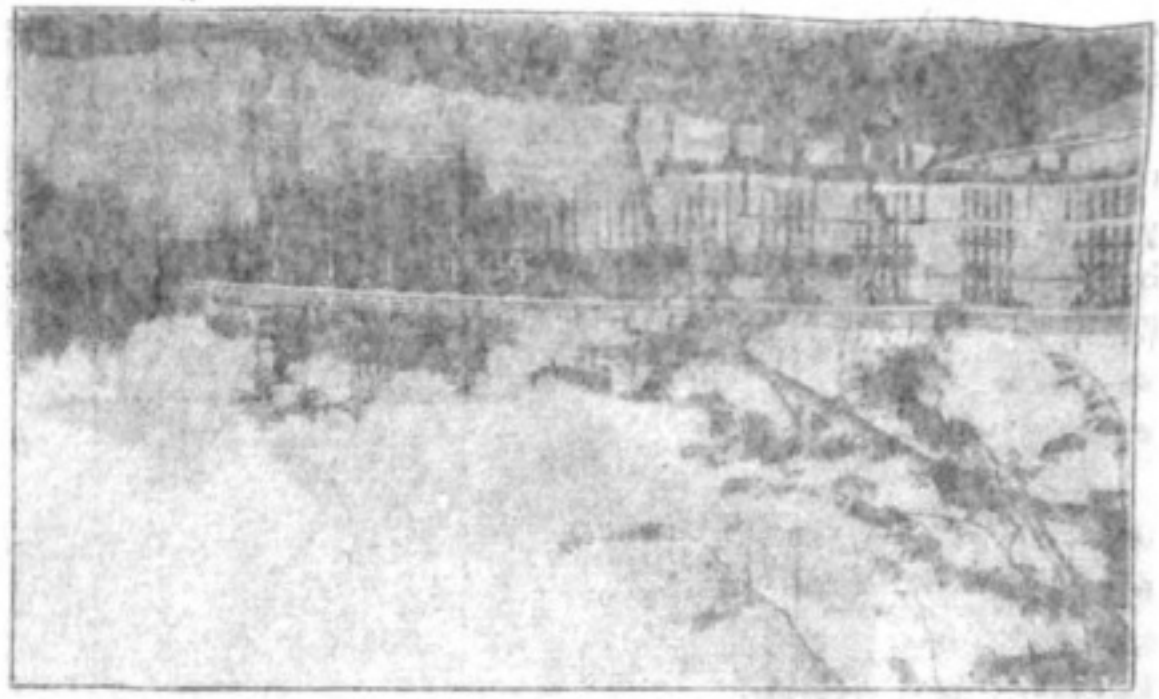





promontory at once into natural forms and
mountainous hinterland as rugged as any of the near by
waters, and peaceful as a lover of the beau-
tiful knight. "Such wise I have never
found," said he of the watery kingdom,
"and daily have I cast myself on the
mighty as now that behold me, to test the
strength of my power." And I
would ask you
sly him is peyond my power. and I
that walls in London. M. Millenet. To
tion a plug and volumous centipede
much elongated and flattened by pressure
"The damsels of our court are daily
"I would consider myself honored."
you "a discontinued the flattered woman,
"And they will serve them I tender
prosecute me."
progress of man, but none has died ob-

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called Kenzanji, or the Chinese Jinjiu. There is a small island in mid-stream which really marks it two paiplos instead of one, but the effect is that of great height. Many writers there are about the Seven Jinjiu and the queton goes that Sonkongese that dwell beneath and the ancient of old were wont to cast in the water a sopie a comp when crossing the height, as a rufnute to the dinou dompose there. The peak on the island is crowned with a small temple, and is connected with the mainland by a narrow bridge. It is said that a thousand steps lead up to the temple, but I counted only about half that number. The ascent is very steep, and the path is in places rough and slippery. The temple was erected in honour of Kwannon, the Goddess of Mercy, and contains a small but very old image of the goddess, which is said to have been brought from China by a priest named Kobo Daishi. The temple is also remarkable for containing a large bell, which is rung on the occasion of the festival of the dead, and is covered with various inscriptions. The view from the temple is very fine, and well repays the visitor for the trouble of the ascent. The island is also celebrated for its connection with the Dragon King, who is said to have taken up his abode there. The Dragon King is supposed to have the power of causing rain, and the people, when in time of drought, pray to him for rain. Their prayers are generally answered, and rain falls in abundance. The Dragon King is also supposed to have the power of causing storms, and the people, when they wish to go to sea, pray to him for fine weather. The Dragon King is also supposed to have the power of causing storms, and the people, when they wish to go to sea, pray to him for fine weather. The Dragon King is also supposed to have the power of causing storms, and the people, when they wish to go to sea, pray to him for fine weather.

this neighborhood, but only the ruins of its stone walls are now to be seen.

Some miles farther on, however, the turrets of Hikone castle, built during the same period by one of Ieyasu's staunch adherents, Ii Naotaka, still tower aloft, and from them the most superb view of the entire surrounding district may be had. The castle grounds embrace a large area including the celebrated gardens of Rakurakuen; the construction of the buildings is said to have continued through twenty years. The white walls and high turrets circle and crown a high prominence, and stand out boldly against their wooded background. The last lord of this feudal fortress was murdered because of his sanction of foreign intercourse; years later when the spirit of the times had already played havoc with many national land marks, His Majesty the Emperor happened at this place just in time to save the castle from distruction by modern enthusiasts.

Yabase is a small harbour where fishing boats bring their catch and put out again for the morrow's casting of nets, and the picturesque craft with their square sails as they come and go, form one of the great sights of the lake.

Mt. Hira, rising to the west of Lake Biwa, has an altitude of nearly three thousand feet, and is covered with snow throughout the winter, as are also the irregular peak of Munadake, and Mt. Ibuki, which, reflected in the blue waters of the lake, have been the admiration of the Japanese since time immemorial.

Karasaki offers the most wonderful of the eight wonders, in the colossal pine, spreading its great branches the distance of a hundred fifty feet from its huge trunk, whose circumference measures nearly one third as much, but rises only thirty feet above the ground. It is aged with three and a quarter centuries, and leans gratefully upon the many wooden crutches provided by kindly hands and reverent hearts. It is just beginning to show signs of decay. In the same spot Emperor Tenji planted the first Karasaki pine in 655 A. D., which was destroyed by a storm, but quickly replaced, and no doubt when time has felled the present one, another will take its place that posterity may not be denied one of he beauties of Omi.

Where the lake becomes the river Seta, stretches the longest bridge in all Japan, called Karabashi, or the Chinese Bridge. There is a small island in mid-stream which really makes it two bridges instead of one, but the effect is that of great length. Many myths there are about the Seta bridge and the dragon gods and goddesses that dwell beneath, and the *daimyo* of old were wont to cast in the water a golden comb when crossing the bridge, as a tribute to the queen goddess there. The lengthened shadows and glow of sunset lend an added interest to the scene at this spot that has made it immortal as one of the *Omi Hakkei*.

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# OLD POEMS*

*Ōmi no umi yunnam chidori naga na:ba kokoromo shinnni inishie omoiyu.*

**When over Biwa's waters wide**

**Flies the plover crying,**

**Just at the hour of eventide,**

**Old memories come sighing.**

*Ausaka ni uchi idete mireba Ōmino umi shirayuubanani nami tachi wataru.*

**Seen from Ausaka's distant height**

**Lake Biwa's billowy breast**

**Seems a field of feathery cotton, white**

**With each wave's snowy crest.**

*Hichikei wa kirini kakurete mii no kane.*

**Lake Biwa's other charms may be**

**Oft hid in mist and mystery,**

**But ever clear and sweet and sound**

**Of Mi-i-dera's bell profound.**

*Translations by KATHRYN RUCKER.*

* Two of these are *uta*, or poems of thiry one syllables, the form adopted by superior poets and are so old as to contain words now long obsolete; the third belongs to the *hokku*, or seventeen syllable poem, used mostly by those less talented.



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# JAPANESE CROSS

# JAPANESE CRESTS

Like many other interesting things in Japan, accurate knowledge of its origin is lacking about the *mon* or family badge used by the upper classes from ancient times; owing, as in other instances, to the absence of authentic historical records up to the time of the introduction from China of a written language, fact and fancy having become interwoven in tradition.

Family organization was made the basis of the social fabric with the beginning of the Empire. It is held that the various followers of the gods who bore earthly beings to become divine rulers of the land, the Imperial family, handed down their respective vocations to their descendants who in turn assumed the name of their occupation as a permanent designation for their family; official positions, inherited generation after generation, naturally bestowing upon those who filled them, the name of the duty which they performed.

It is said that when Jimmu Tenno unified the Empire, he appointed those of his followers who had rendered him great service, as governors of provinces, and in succeeding reigns numerous offices, *shinabe*, were instituted. The general name of *Miyatsuko* was given to those holding official posts, and the chief was known as *Tomono Miyatsuko*. Descendants of the different gods were known by the name *Muraji*, and families of Imperial extraction were distinguished as *Omi*, and the more important government offices were filled by the heads of these two families.

The sovereigns themselves adopted no family name. The branch families, great and small, came under them with their followers, and became connected with the ceremonies of the Imperial Court as well as with religious rites, and it soon became necessary for these various ones to have some badge by which they might be distinguished from each other. Such had already been adopted by the *inabe*, in charge of the Imperial wardrobe, who had placed the figure of a cucumber on their tents; and also by the *Monobe Tsurji*, keepers of arms, who marked their drums and halberds with a *tomoe*, an Oriental figure shaped like a comma.

So it is most probable that after the period of Taiho, the custom of using such marks and erecting signs when the articles to be used for the Imperial festivals were sent to Daizen, Mondonotsukasa and Mikinotsukasa, developed out of the system of *shinabe*; and the symbols on tents and flags of the military families of later date were likewise derived from that.

During the time of Empress Suiko (593 A. D.), official rank was distinguished by the head dress, and amily names were granted by the court, independent of official position, and when Kotoku acceded to the throne, he inaugurated drastic reforms in the administration of government, and a very clear line of demarkation was drawn between official posts and family names. But even after this, families who held hereditary office as guardian of shrines, and those who for generations served the Imperial Household as superintendent of cooking, bore the names of Nakaomi and Takahashi respectively. Also several other families in personal attendance upon the Imperial person, performed certain offices, such as holding the umbrella over the Emperor when he attended national festivals; each of such families having a badge, which, though used for official purposes, was handed down as a family crest.

During, the reign of Emperor Kwammu, the custom of conferring family names upon Imperial princes was inaugurated and



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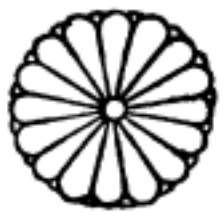


CHRYSANTHEMUM

SHEEP SORREL

PEONY

KIKYO (PLATYCODON GRANDIFLORIEM)

FIVE GENTIAN

CHRYSANTHEMUM AND WATER

BAMBOO LEAVES

IRIS LAEVIGATA

WATER PLANTAIN

PLUM FLOWER

PAULOWNIA (GOSAN)

BAMBOO LEAVES AND SPARROWS

IRIS LAEVIGATA

WATER PLANTAIN

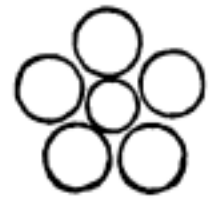
WHITE PLUM BLOSSOM

PAULOWNIA (GOSHICHI)

BAMBOO LEAVES AND SNOW

GINGER MIOGA

HOLLYHOCK LEAVES



PLUM

PUTCHUCK

PINK

MAPLE

WISTARIA

FREE PLUM

PUTCHUCH AND TWO BARS

OAK LEAVES

SHEEP SORREL

WISTARIA

WATER AND PLANTAIN

CITRUS NOBILIS

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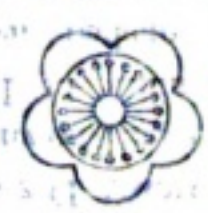

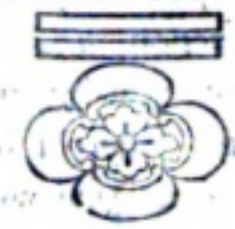

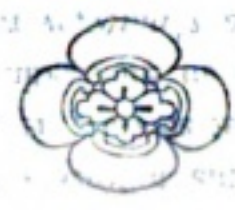

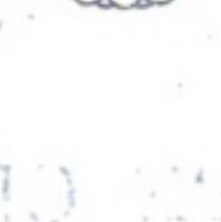

by the time of the Ashikaga Shoguns, the custom had become so firmly established among the officials and military classes, that the number of children in the various positions and their origin, in the majority of cases, had been accurately fixed by custom. The boy-heir was adopted as the Imperial children. The boy-heir was adopted as the Imperial children. The boy-heir was adopted as the Imperial children

such, of course, took first rank. The Fujiwara family rose to great power and prominence, and received, together with the Imperial scions, the official appointments, and by that time had already adopted as a badge or crest, the *fuji-no-maru*, or wistaria. The Tachibana family used the citrus nobilus, the Minamoto family, bamboo grass, and the Taira family, a butterfly; and since the latter two controlled military forces, the *samurai* class became very influential, and followed their leaders in adopting symbols for their tents, armor et cetera, and these also became permanent as family crests.

The four important families named above spread all over the country, many of the branches assuming new names and adopting other badges or crests.

Just when the custom of using crests on the *kimono* arose is not clearly known, but the first positive record of it appears in a portrait of Prince Umayado, painted by Asa, Imperial Prince of Kudara, in the reign of Empress Suiko; in it, water-caltrop crests appear as a decoration. Previous to that time they had only been seen on carriage covers, tents, screens, armor and various utensils.

*Orimon* were woven in cloth as a design, but this was used on ceremonial occasions only, and by no one except the Mikado and his officials, and the rank of the Imperial princes and government officials was distinguished, ordinarily, by the color of their garments. Later, all above the rank of *dainyo* were allowed to substitute their personal crests in lieu of that fixed by State, but several of the *orimon*, or crests which had been woven in cloth, were adopted by private persons, and so became family crests.

Crests may be divided into three groups; those which have been granted by Imperial sanction; those which were chosen personally; and those which were conferred by masters upon their retainers.

By the time of the Ashikaga *Shogun*, the custom had become so general among the official and military classes, that the number of emblems in use was legion and their origin, in the majority of cases, had been according to the choice or fancy of those adopting them, the native fondness for flowers and birds predominating, the example set by the earliest suggestion as to its circular form, being followed without deviation; whatever the nature of the flower, bird or animal, or the few other objects converted into crests, it was so conventionalized as to fit itself to the one approved shape.

The history of the Imperial crest (a conventional form of the chrysanthemum, having sixteen petals), is also uncertain, but appears to have been used for the first time by the Regent Go-toba (1186), who had a passion for swords, and learned the art of forging them, gathering around him the master smiths of his time. He marked weapons of his own make by imprinting the figure of a chrysanthemum on the handle, and subsequently it was adopted as the Imperial emblem. The paulownia imperialis had been used as ornament on garments and other things for personal use of the Mikado, and was converted into a crest in several forms, *goshichi-no-kiri* and *gosan-no-kiri*, a simplified form, and continues in use to the present time, as a subordinate crest, the chrysanthemum being the highest of insignia.

Mention is made of the privilege of using the Imperial crest being granted to Ashikaga Takauji, to Imperial princes in holy orders, to others of exalted rank and Buddhist temples during the time of tha Ashikaga *Shogun*. Among the families who were allowed to use the paulownia imperialis *gosan* crest, by the *shogun*, many adopted only the one of lower rank, or *gosan*, out of deference to the Imperial family, which was also the polite custom among others, such as envoys,

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KIKYO OF SWORD FORM AND ONE

GENITAN

ONE

FAN

UMBRELLA HAT AND BAMBOO

SWALLOWS

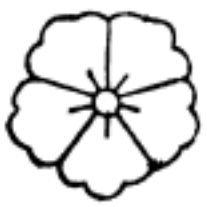
LOTUS

THREE

WHEEL CREST

SWALLOWS AND FLOWERS

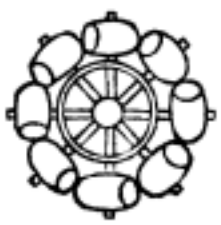
WILD GOOSE



'TOGA'

THREE

ARROW PATTERN



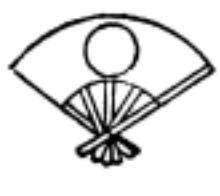
MALLET WHEEL

HAWK WINGS

BUTTERFLY

CROSS

SIX COINS



FAN

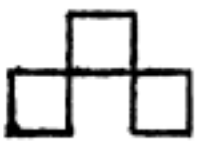
DEER HORNS

BUTTERFLY

IVY

OAK LEAVES IN A CIRCLE

WAVES



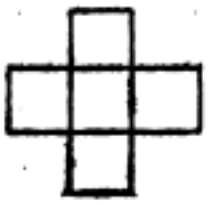
STONES

MOON IN A SQUARE

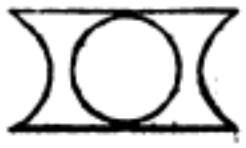
CRYPTOMERIA

OAK

STARS AND CRESCENT



STONES

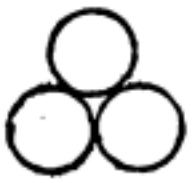


MOON BEHIND A CLOUD

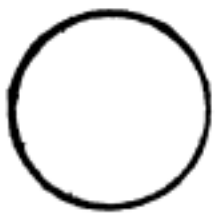
PINE

THREE STARS AND ONE

LIGHTNING



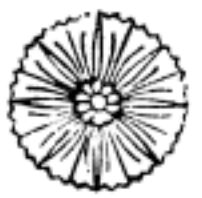
THREE STARS



WHITE RICE DUMPLING

A WELL-FRAME

LINKED RINGS



PINK

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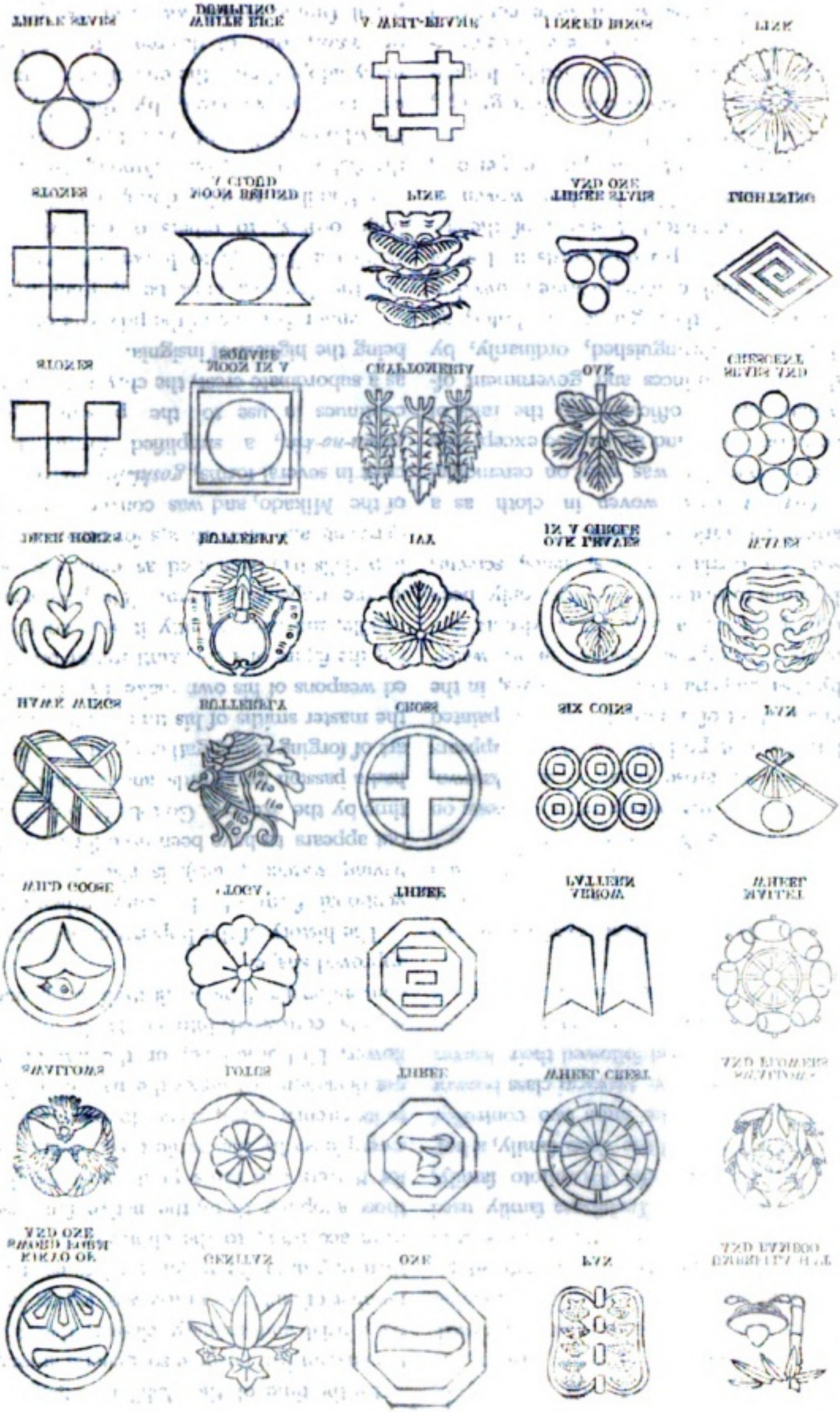

It seems to have been the fashion to attach
so to interesting story to the family crest,
and even legends are related in connection
with some of the following points told con-
cerning that of the Chiba family, the sun
and moon, and on account of their
resemblance to the festival food, the rice
dumpling, the Prince used the latter for
his crest.

The Kajikawa and Ukeda families, de-
scended from Kusunoki, bear a crest in
which *two* slices of rice dumpling are se-
cured for *its* being an expression of ge-
neration left for a present of the same
from all multiple families offering congrat-
ulations upon hearing of his infant's good
fortune in entering the service of Old
Kopunagu.

Many early families who came under
the influence of the Jesuit fathers adopt-
ed some form of the cross as their crests,
considering it a good *way* to express their
religious belief. When Christianity *was*

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in consideration of lands donated by them
for the construction certainly at the Im-
perial Court, and their descendants intermi-
ed ife were. The same permission *was* ac-
corded Count Kopunagu, and later to Hasuji
for Hideyoshi, *who* at the same time *was*
granted the family name of Toyotomi, but
adopted both *without* change, although he
*was* of the humblest parentage. Up to
this time only those among the common
people *whose* ancestors chose to confer
upon them a great favor, had family
names.

But *when* Kopunagu (yes) came into
military power, he declined the honor bro-
ught by the Imperial Court at Kyoto,
and, it is said, adopted the wish as three
hollyhock leaves, because on an occasion
when he returned from the battle held
*with* he captured enemies *were* several
men, to rest on three leaves of this plant, but
as it had previously been used by his
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unsightly, famous throughout the land.

Crests conferred by Imperial favor cu-
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musicians and artists, upon whom such an honor was conferred by high dignitaries.

Crests conferred by Imperial favor carried with them the highest distinction; the chrysanthemum and water, *kikusui*, bestowed upon the Kusunoki family by Emperor Go-Daigo (1319), for loyal service, was the first instance in which the chrysanthemum form was given, and it is said the water was added by the recipient, as showing proper respect to his sovereign. Another instance in which a crest was bestowed by Emperor Go-Daigo, was to a famous archer, the head of the Ogasawara family; he was so highly esteemed as a *samurai* that the Mikado raised his rank and ordered him to use the Chinese character signifying king, as his crest, but his modesty forbade this and he compromised by using only a part of it. Both the chrysanthemum and paulownia were granted to Ouchi Yoshihiro and Mori Motonari, in consideration of funds donated by them for the coronation ceremony at the Imperial Court, and their deseendants inherited its use. The same permission was accorded Ota Nobunaga, and later to Hashiba Hideyoshi, who at the same time was granted the family name of Toyotomi, and adopted both without change, although he was of the humblest parentage. Up to this time only those among the common people whose masters chose to confer upon them a great favor, had family names.

But when Tokugawa Iyeyasu came into military power, he declined the honor proffered by the Imperial Court at Kyoto, and, it is said, adopted the *mitsu aoi*, or three hollyhock leaves, because on an occasion when he returned from the battle field much fatigued, refreshments were served to him on three leaves of this plant, and as it had previously been used by his family, he considered it a good omen, and made it the crest of the Tokugawa dynasty, famous throughout the land.

It seems to have been the fashion to attach some interesting story to the family crest, and even legends are related in connection with some, the following being told concerning that of the Chiba family, the sun and star. In the plains of Chiba blossomed many bright and beautiful flowers, and an old pine tree grew. Every night an angel came to ramble among the flowers, and would hang her robe on the pine tree. The Chiba family observed her habit and took advantage of the opportunity for examining the mantle, upon which they found a crest of the sun and star, which they then adopted as their own.

Wakizaka Yoshiharu changed his family crest upon becoming a victorious hero under Hideyoshi in the seige of the Castle of Miki, previous to which the general had presented him with a *hero* or warrior's hood, the form of which he afterwards used as his crest.

Even such articles as rice dumplings and slices thereof have been chosen to represent notable families, the former being adopted by Prince Kananaka, son of Emperor Go-Daigo, who presented him, on the eve of his departure for the battle field, with a brocade banner on which appeared the sun and moon, and on account of their resemblance to the festival food, the rice dumpling, the Prince used the latter for his crest.

The Kajikawa and Ikeda families, descended from Kusunoki, bear a crest in which two slices of rice dumpling are accounted for as being an expression of appreciation felt for a present of the same from an humble landlord offering congratulations upon hearing of his friend's good fortune in entering the service of Ota Nobunaga.

Many early families who came under the influence of the Jesuit fathers, adopted some form of the cross as their crests, considering it a good way to express their religious belief. When Christianity was

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SWASTIKA

MITSUDOMOYE

CHINESE WATER CALTROP

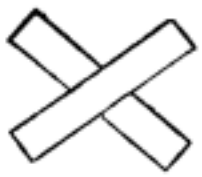
WATER CALTROP

APRICOT LEAVES

CROSS AND CIRCLE

FUTATSUDOMOYE

CLOVE WHEEL



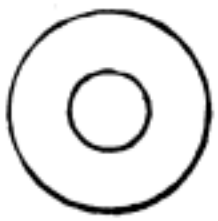
ST. ANDREW'S CROSS

PEONY

CONVENTIONUL WATER CALTROP

GENTIAN WHEEL

THREE FISH SCALES



A SERPENT'S EYE

SIX GENTIAN

WATER CALTROP FLOWER

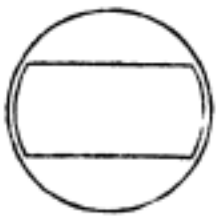
THE SUN AND FOOD FOR THE GODS

FISH SCALE

SACRED FENCE

FOUR EYES

TWO LEAVES ON A TRAY



THE SUN AND FOOD FOR THE GODS

THREE STORIED GROUP OF LEAVES

NAIL EXTRACTOR

HEMP PALM

RIVER FENCE

SPECIAL RANK FOR PHYSICAL COURAGE

CHINESE CHARACTER DENOTING UPPER

THREE FANS

CHAINED HORSE

TWO HAWKS

: REED

CHINESE CHARACTER ONE

TRAY AND CHOPSTICKS

TORTOISE SHELL

CRANE

RICE EARS

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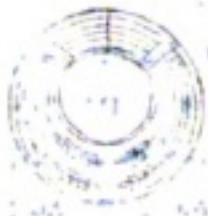

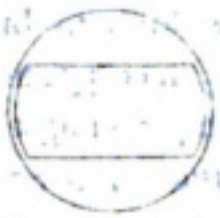

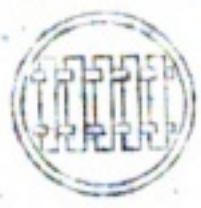

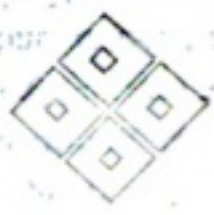

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interdicted, these families were compelled to make alterations in their crests, but the evidence of the Christian cross may still be seen. The crest of the distinguished Shimadzu family, of Satsuma, embraces a cross; it was given to Shimadzu Tadahisa by his father Minamoto Yoritomo.

At the time of the Meiji Restoration, orders were issued prohibiting the further use of the chrysathemum crest outside of the Imperial family and those families upon whom the honor of bearing that emblem had been conferred, resumed their old badges or found new ones, most of the nobility substitutiong the minor form of the paulownia imperialis. Such reverence is now shown the Imperial chrysanthemum crest that few will even draw the design unless it be for actual use by the Imperial family, and the way in which it is sometimes made use of as a design by unknowing Westerners is abhorred by the subjects of the Mikado to whom the emblem is so sacred.

Family names were granted to the common people with the beginning of the Enlightened era, together with the privilege of adopting a crest if they so desired, the only restriction being placed upon the chrysanthemum; so that the names and crests of many ancient families were appropriated by new aspirants to fame, and consequently from that time, the name and crest have been no longer an index to lineage and position.

The custom, however, remains the same, and to-day, men and women above the laboring class, usually have placed on the sleeves and in the centre of the back between the shoulders of their *kimono*, their family crest, in white, provided for when the cloth is dyed, sometimes embroidered, or in rare cases woven in the cloth, in a circle about an inch in diameter, a little larger for a man's dress.

Its use is not imperative at any time except on ceremonial occasions, when a *kimono* with five, instead of three, must be worn, the two additional ones appearing on either side in front where a decoration would be placed. It is the polite usage, however, when paying a call or attending functions, to wear a three crested *haori*, outer coat.

Among women it is not uncommon to use substitutes for the family crests, if something daintier and more artistic is desired, and in families of high standing a distinction is made for the male and female members, some variation in the form serving for this purpose; there are also subordinate crests to beused by mem bers of a family other than the head. There are now some four thousand crests, those in common use exceeding one thousand, though family names are fewer than three hundred.

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MAIN THOROUGHFARE, KANDA

# KANDA, THE "LATIN QUARTER" OF TOKYO

A century ago, Kanda, the present student quarter of the capital city, was animated chiefly by the *hatamoto*, or body guard of the Tokugawa *Shogun*, and the scenes of the daily vegetable market. Before the Meiji era it became the location for the then highest seat of learning in the Empire, the Seido, and students from all parts of the country began to find their way there, and naturally took up their abode in the adjoining neighborhood.

When the Tokugawa regime saw its close and the Imperial Government was firmly established in the new eastern capital, Tokyo, formerly Yedo, the educational system was remodeled on a broader basis, and general education greatly encouraged. New institutions sprung up, both private and public, and curiously enough, the majority of them were established in Kanda. The Kioritsu, the most prominent preparatory school, was in Awajicho, and the Kaisei Gakko (which became later a part of the Imperial University) and the Gakushuin, or Peers' School, were both in Nishikicho, one of Kanda's principal sections, and now the same street is the home of the Foreign Language School and the Higher Commercial School, both under Government control, and also the English Language School and the National English Association, two private organizations. The Girl's Higher Normal and the Educational Museum are at Ochanomidzu opposite Surugadai; near the Kanda bridge is the Female Artisans' School, and the Meiji and Chuo Universities are two other private institutions to be found in Kanda.

In none of these are dormitories provided for students, in consequence of which hundreds of cheap lodging and boarding houses have been opened near by, to cater to the thousands of students, and the shops to be found in this section are espe-

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A student district of the capital city, as yet unmarked officially by the Japanese, of poorly built of the Tokugawa Shogunate, and the scenes of the daily vegetable market. Before the Meiji era it became the location for the then highest seat of learning in the Empire, the Shoheizaka, and students from all parts of the country to find their way there, and instantaneously took up their abode in the adjoining neighborhood.

When the Tokugawa regime was at its close and the Imperial Government was finally established in the new capital, Tokyo, formerly Yedo, the educational system was remodeled on a broader basis, and general education greatly encouraged. New institutions sprang up, both private and public, and cautiously though the majority of them were established in Kanda. The Kairitsu, the most prominent preparatory school, was in Awajicho, and the Kaisei Gakko (which became later a part of the Imperial University) and the Gakushuin, or Peers' School, were both in Nishikicho, one of Kanda's principal sections, and now the same street is the home of the Foreign Language School and the Higher Commercial School, both under Government control, and also the English Language School and the National English Association, two private organizations. The City's Higher Normal and the Educational Museum are at Ochanomizu opposite Shinsuidai; near the Kanda bridge is the Temple Myojin, School, and the Meiji and Chuo Universities are two other private institutions to be found in Kanda.

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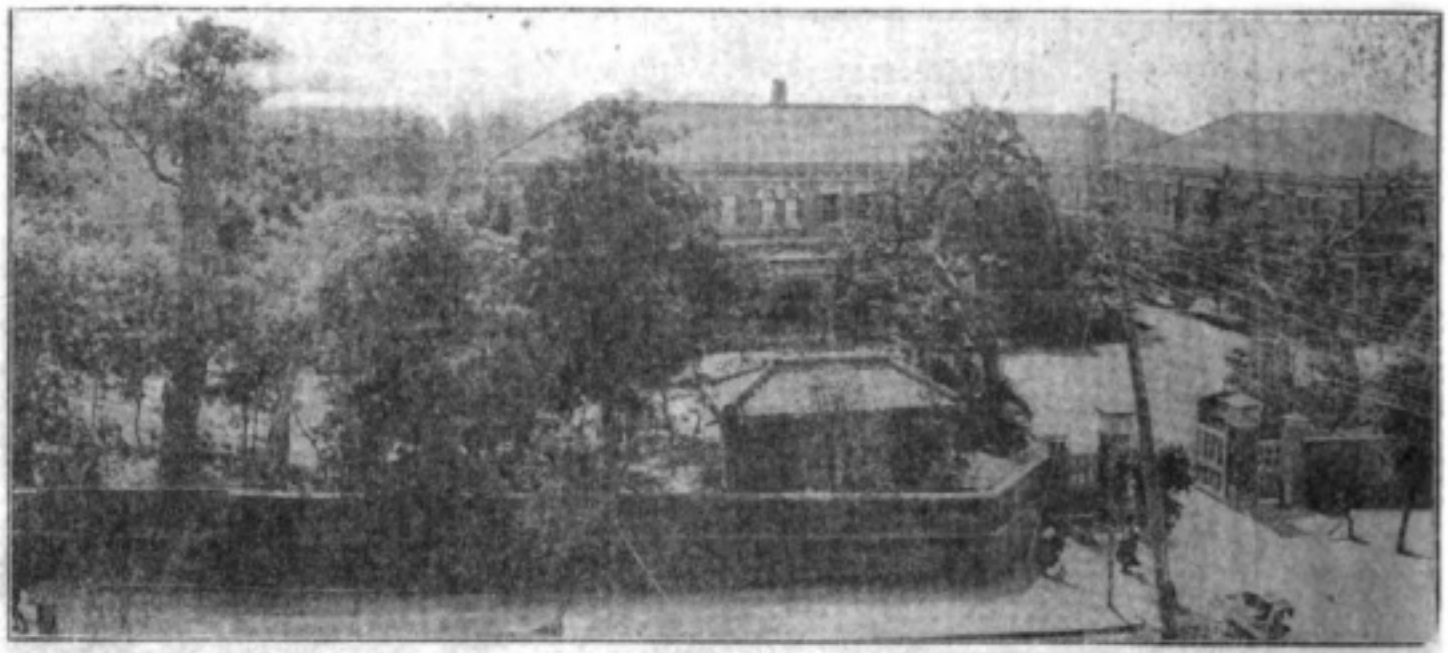
# "LATIN QUARTER" OF TOKYO

## KANDA, THE

AKI TAKAMURA

The student must supply his own bedding, table, towel and all he is to have in his room if he wishes to be comfortable. Meals are served in his room if he prefers at the following rates: breakfast 25 cents, dinner 35 cents, supper 25 cents per month. The student class: if Latterly, however, the student has to supply his own bedding, table, towel and all he is to have in his room if he wishes to be comfortable. Meals are served in his room if he prefers at the following rates: breakfast 25 cents, dinner 35 cents, supper 25 cents per month. The student must



TOKYO HIGHER COMMERCIAL COLLEGE, KANDA

cially adapted to meet their needs and demands.

Surugadai, the back streets of Ogawa-machi, Jinbocho and Nishikicho are the popular places for lodgings, and the buildings are extremely plain and simple. Rooms, usually about nine feet square, are rented unfurnished for $1.25 per month. The student must supply his own bedding, table, lamp and all he is to have. Meals are served in his room for which he pays $3.50 per month, making board and lodging but $4.75 per month. Latterly, however, the student class in Japan has undergone a radical change with regard to wants, and where students were once satisfied with an extra ration of sweet potatoes, they now want various delicacies, and frequent the restaurants which have become quite numerous because of the demand for better food. They congregate in what are called milk halls, small shops with perhaps a twelve foot front closed by sliding glazed sash, where they find a table and some chairs and a supply of the daily papers, current periodicals and the *Official Gazette*, in which appears the list of those who have successfully passed the Government examinations, in which the students are nearly all interested; they may have a cup of hot milk, with perhaps a little coffee added, and buttered toast and jam, all for five cents. There are also a number of beer halls in Kanda which are patronized chiefly by students, and these furnish meals à la carte at such moderate prices as four cents per dish, and a small glass of beer for four cents or a large one for six. Such places are quite foreign in arrangement and very respectable, there being no objectionable behavior.

A MILK HALL

Shops which find great favor, not only with the students but the Japanese public in general, are called *giunikuya*, or beef shops; these are eating places in the native style where a waitress serves, and places before a patron, on the floor, a small

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MEIJI UNIVERSITY, KANDA

brazier, called *shichirin*, with a glowing charcoal fire; a plate of raw beef in small, extremely thin slices; another of chopped onions and sometimes cabbage; condiments, and a portion of *soy*, a native sauce, a bowl of boiled rice, and a shallow pan, *nabe*. Her task in then finished and the cooking is left to the one ordering the food. The pan is placed over the fire and a little suet is melted in it; then the slices of beef, the onions and a little hot water are put in, and a sort of stew is soon ready and steaming hot to eat with the rice. Other things are sometimes added, but the above constitute the ingredients of the much liked *niku nabe*, considered a great treat. Large parties of students used to enjoy a *niku nabe* together, and indulge in political speeches, almost imagining themselves at the helm of state, but since all high official positions can now only be attained by long and arduous official service, political enthusiasm among the would-be orators has greatly abated.

ARTISTS' SUPPLY SHOP

One might easily pass through Kanda without noticing any of the eating places, for they are usually enclosed; but perhaps the most conspicuous feature of the locality is its endless array of second-hand book shops, the fronts of which are entirely open to the street, being without windows or doors, as is customary with all native shops.

Both sides of Jimbocho, in the busiest part of Kanda, are literally lined with these small book shops, and they are usually crowded with students, in the evening, and turn over their stock very quickly.

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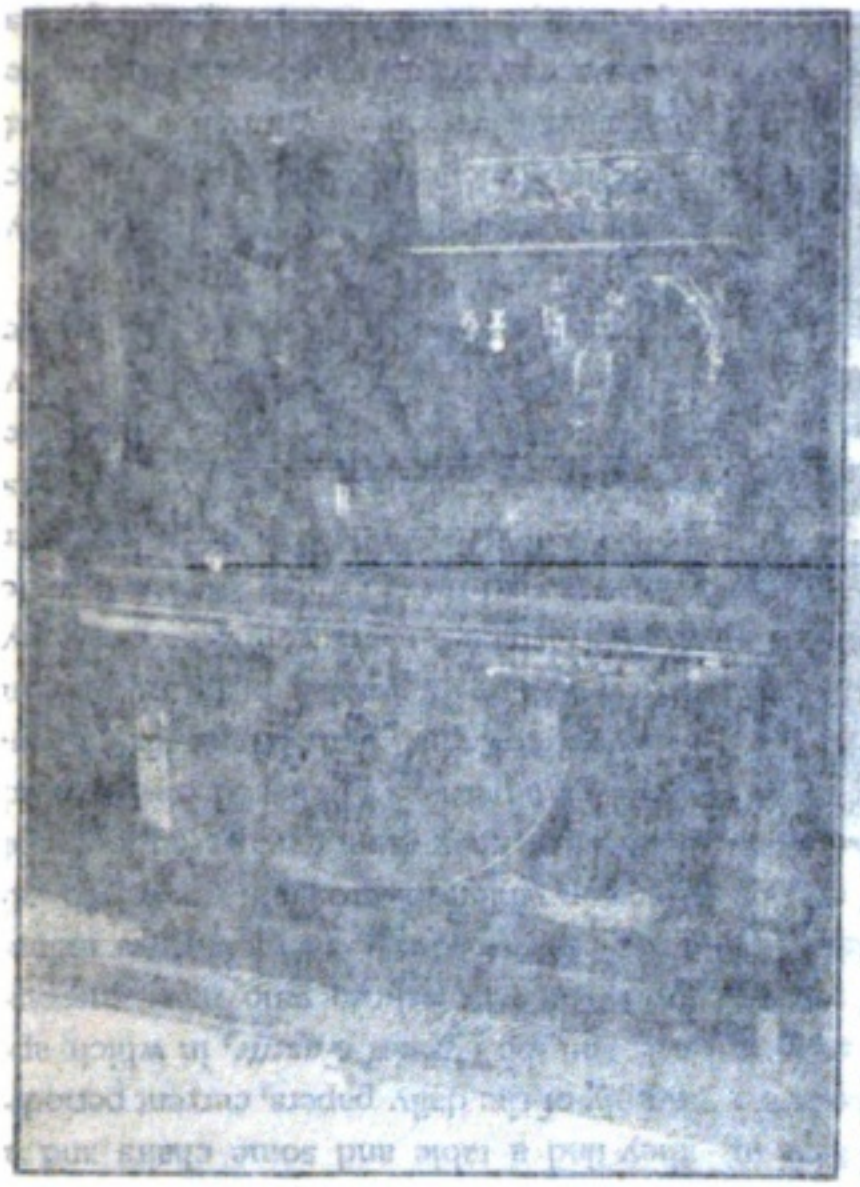

local. The pen is placed over the fire and filled with water, together with a little soft soap, and brought to the boiling point, when the operator, grasping the handle with a pair of pincers, carefully withdraws the pen, and plunges the point into the cold water, when the steam is condensed, and the pen is ready for use.

One might easily pass through Kendal without noticing any of the eating houses, for they are usually enclosed: but perhaps the most conspicuous feature of the locality is its endless array of second-hand book stores, the doors of which are entirely open to the street, and display without variation or doors as it customary with all the stores.

Both sides of Finkock in the busiest part of Kendal, are literally lined with these small book stores, and they are usually crowded with students in the evening, and that too at their book very early.

Many parts of Kendal are very picturesque, and the old castle, although in ruins, still presents a noble appearance, and is a favorite resort for pleasure parties. The castle is built of red sandstone, and is a portion of which is very much broken down, and the walls are overgrown with ivy and other vines. The castle is built on the site of an ancient Roman fort, and the remains of the old walls are still visible in many places. The castle is now the property of the Duke of Cumberland, and is open to the public on certain days of the week.

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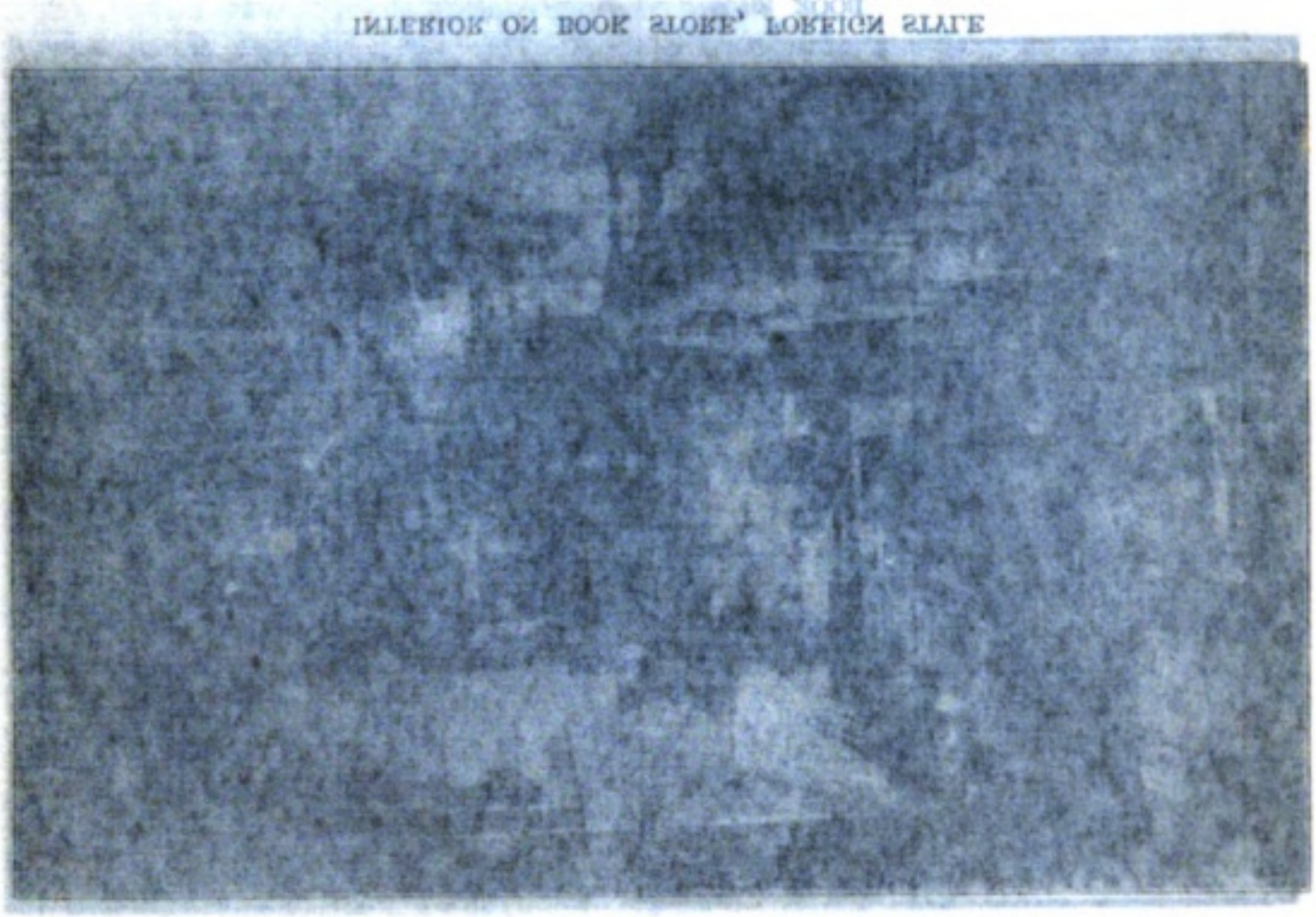

INTERIOR OF BOOK STORE, FOREIGN STYLE

INTERIOR ON BOOK STORE, FOREIGN STYLE

They deal principally in text books in use in Kanda schools and universities, the students disposing of them as soon as through with, and sometimes for the sake of the pittance paid for them, for the dealer makes more than a hundred per cent. and even then his prices are fairly reasonable.

Books on law and political economy, medicine, mathematics, physics and chemistry make up the majority to be found in these shops at present, whereas ten years ago, the craze was for English works. English phrase books are still in demand, and may be said to be the most sought of any in a foreign language, though there is also ready sale for books in German, which is studied by many, especially medical students, and French works, particularly de Maupassant's, are now in vogue.

Kanda also has one good-sized book store handling new French books and classical music exclusively, its proprietor speaking French fluently, and almost any standard volume may be found there. Another first-class book store, one of the best in Tokyo, is located in Kanda, and carries books of every description, principally in English, but also in other languages, and pays great attention to works on art. Three large and several small publishing houses furnish another element in Kanda's educational and literary atmosphere.

Strange to say, there are no art schools in Kanda, but the only artists' supply stores, where the best foreign materials for all kinds of work, as well as Japanese brushes, color boxes, etc. are to be had, are in this part of the city, and one sees every type of artist, native and foreign, in this quarter.

The Girls' Higher Normal, the Female Artisans' School, a sewing school and a book-keeping school for girls, furnish the feminine quota of students, and while it is not yet general in Japan, there exists a tendency toward independence and self support among girls and women that was not known a decade or so ago, and many a farmer's daughter now comes to the metropolis to fit herself for some particular work, who could not have dreamed of such a thing formerly.

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BOOK SHOPS, JAPANESE STYLE

Two or three years ago an entire district in Kanda, Misakicho, was occupied by Chinese students, there being over three thousand Celestials in the private universities. Their manners and customs were objectionable to the native students and so they did not find the same lodgings congenial, and the tendency among the Chinese was to create a Chinatown in order to feel at home, and so Misakicho was monopolized by them, at once assuming their character in general, and Chinese shops, with their brilliant sign boards and proverbial smells, were many. The lodging house keepers preferred the Chinese because they were able to spend more lavishly than were the Japanese students, and the former thus had the choice of quarters. There are not so many Chinese students now, yet they still find Misakicho suited to their needs; but time and progress have brought about a better assimilation with the natives.

At one time students from Kyshu, in southern Japan, were the terror of all others and the public as well, as they went about the streets clad in short coats, with a sash of white cotton, carrying enormous sticks and acting in a rough and uncouth manner; but such are not to be seen at present, and it is remarked that on the whole, the student class in Tokyo has improved in conduct greatly in the last few years, and students deport themselves much more decorously than formerly.

The locality is not without other interesting and picturesque features; the Kudan hill is a dream of loveliness when its cherry trees are decked in their blossom robes; the Greek Church, one of the oldest in the city, rises upon another hill, a Shinto shrine where takes place every fall the wonderful rites of fire walking and boiling water, is near by, and not far distant is a park with fine old lanterns and a spirited bronze statue of Omura.

Many ambitions have been born, and many have grown into splendid realities in this colony of educational institutions where the aims and ideals of young Japan are fostered and the intellectual capabilities of the aspirants developed toward the attainment of the goal they seek.

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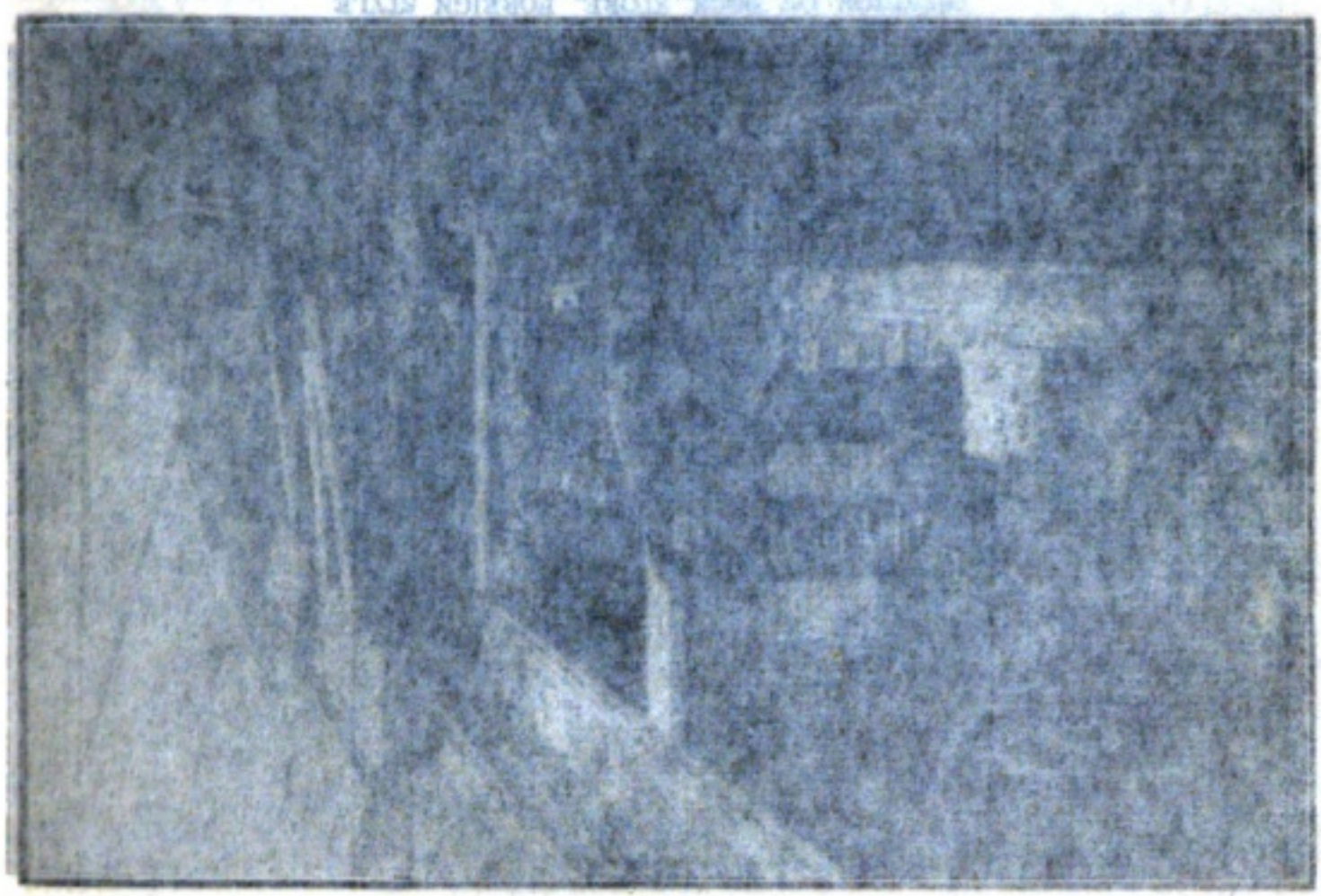

KANDA 101

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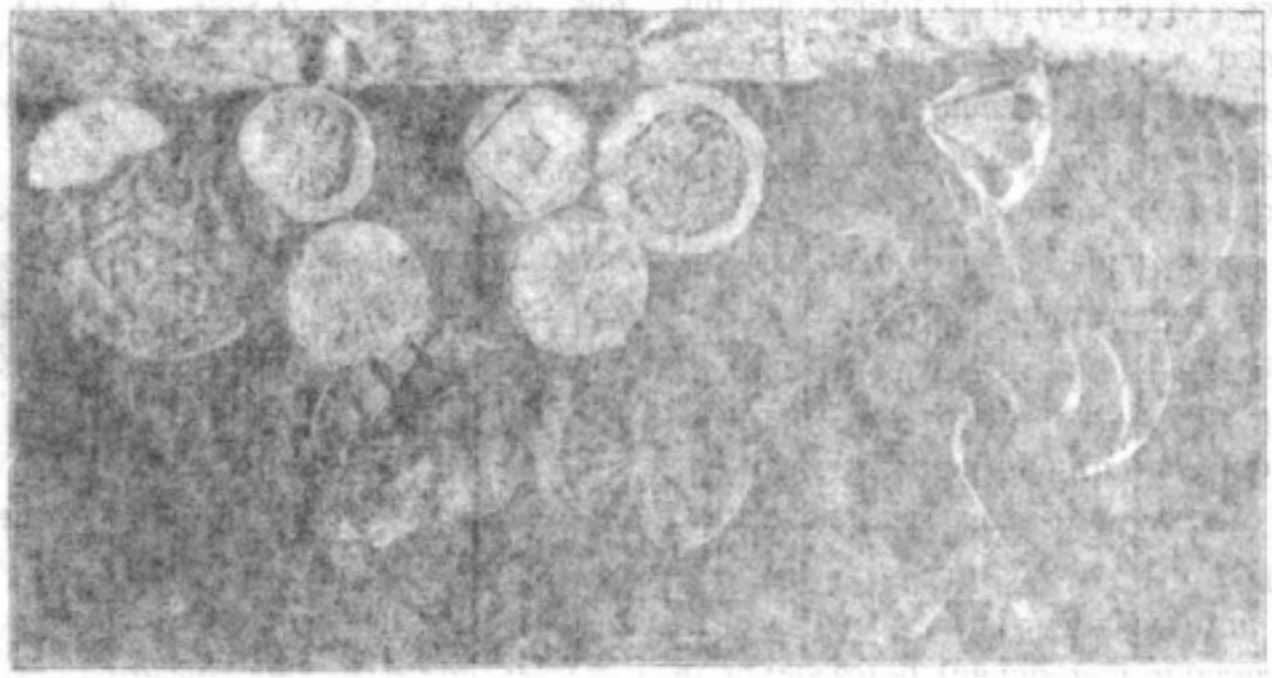


OLD TOKYO: KONZO, EDGE TILES WITH CRESTS

# MAKING AND OBSERVING TILES: TRENDS

PORET's display of japan *with tile* roofs and exhibits for traditional crafts of the prefecture. Kyoto (1750–1850) and Nagoya (1750–1850) were the two largest cities of Edo, Kyoto (1750–1850), in order *was* issued commanding officials shows the tiles men, as well as *women* people to cover their *with tiles*. Mention is made in ancient records that during the rule of one Mikado, Kyoto (1750–1850), in order *was* issued in duplicate (*with* the exception of tiles of Fortress ; but the Kyoto product ranks first in quality) Owari and Mikawa Provinces manufacture the next best; the quality varies according to the kind of clay used in manufacture.

Clay differing from that used for earthenware or porcelain in that it produces no sound when struck, the color *was* not the same as those now in use, being a finer dark thicker and heavier, *with* points immaterial, as the firing process is *with* tiles. Mention is made in ancient records that during the rule of one Mikado, Kyoto (1750–1850), in order *was* issued commanding officials shows the tiles men, as well as *women* people to cover their houses *with tiles*, but tiles *were* not generally adopted until a much later period.

The early tiles called *hiwa* (wooden) were

# TILES: THEIR MAKING AND ORNAMENTING

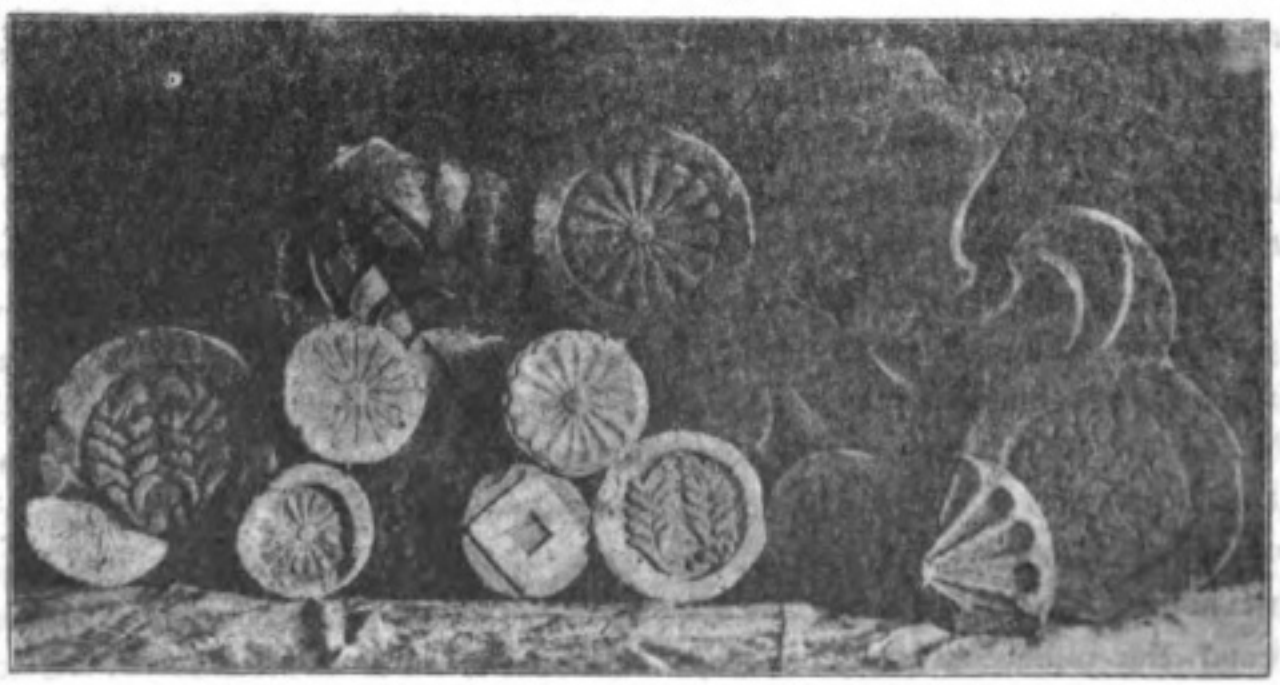
KOREA supplied old Japan with men and methods for making many things, and one of the most striking characteristics of the buildings of the present day, the roofing, dates back to the reign of Emperor Yomei (586–87), and, like many other innovations of that time, was introduced by the clever artisans of the little kingdom lately absorbed by the nation to whom she gave so much of her spiritual and intellectual worth, as well as knowledge and training in handiwork.

The first tiles used in Japan were brought from Korea for the covering of Buddhist temples and at first were not used for ordinary buildings, the Palace of Okamoto, built by Empress Saimei (655–661), being said to be one of the first dwellings to be covered with tiles. Mention is made in ancient records, that during the rule of one Mikado, Shomu (724–748), an order was issued compelling officials above the fifth rank, as well as wealthy people to cover their houses with tiles, but this was not generally adopted until a much later period.

The early tiles called *fume gawara*, were not the same as those now in use, being a great deal thicker and heavier, with *fume* at the back, but they remained in use until a late date, the style now so extensively manufactured having first been used in the fourth year of Tensho, 1576, when Ota Nobunaga built the famous castle of Adzuchi, and imported several tile makers from China, who produced thinner, lighter tiles having *sasara* at the back, and being far more convenient than the old *fume gawara*, were soon used by the general public, and a profitable industry sprung up in which nearly ten thousand proprietors are now engaged, the amount of business reaching approximately five million dollars annually.

Aichi, in central Japan, is the largest producer of tiles, and Hiogo stands second though with a greater number of manufacturers; but the Kyoto product ranks first in quality (with the exception of that of Formosa), Owari and Mikawa Provinces making the next best, the quality varying according to the kind of clay used in manufacture.

Clay differing from that used for earthenware or porcelain in that it produces an article much less brittle, is used, the color being immaterial, as the firing process



OLD TOMOE; ROUND, EDGE TILES WITH CRESTS



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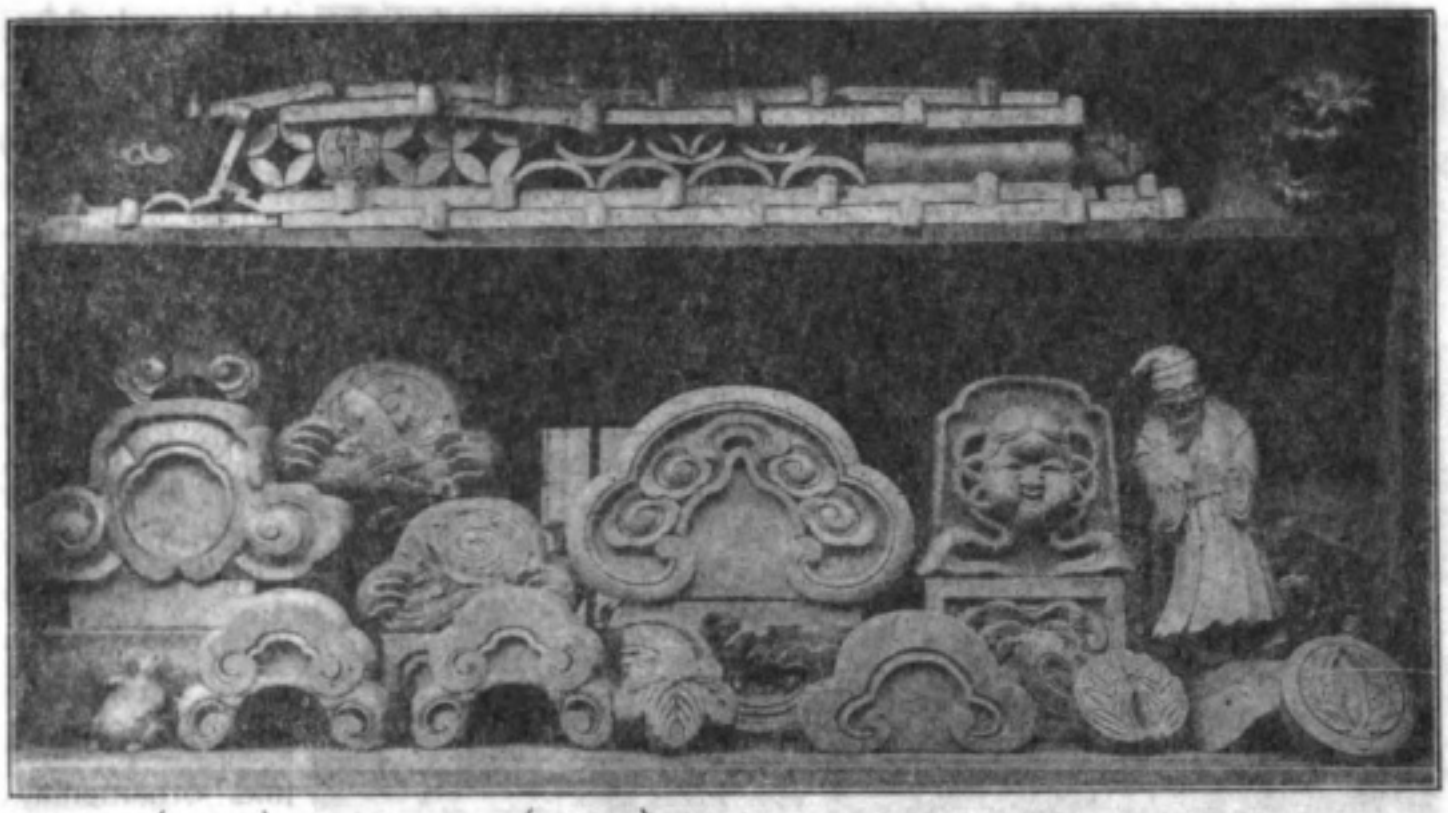

(UPPER) RIDGE TILES. (LOWER) ONI ITA, OR DEVIL TILES FOR RIDGE ENDS. (FIGURES) TOME BUTA

changes all to the same uniform slate color. It must be smooth and dense to make tiles impervious to water, and though the roof tiles are seldom glazed they are so polished as to give them the same surface as slate, which they otherwise closely resemble. The powdered clay is mixed with water to a proper consistency and thoroughly kneaded with the feet, after which it is formed into a block six or seven feet long, three feet wide and one foot thick, and cut with wire into plates of the required size and thickness which are placed on wooden moulds sprinkled with clay dust, and carefully patted to take out any pores and press them into shape. These are allowed to partially dry very slowly, sometimes being covered with straw matting to prevent too rapid drying, then replaced in the mould and treated as before, and mica powder rubbed into the surface which is smoothed and flattened, the edges trimmed and all thoroughly polished; after this they are exposed until entirely dry and set upright in a kiln, the temperature of which is gradually raised until the tiles are well fired, when the draughts are closed, an excess of fuel put in the furnace and the whole thing tightly closed. A fine coating of carbon is the result, which produces the slate color of the tiles. Wet straw mats are thrown over the furnace to reduce the heat; when quite cool, the tiles are removed. For glazed tiles the firing is much the same as for porcelain. These are used chiefly in provinces bordering the Japan sea, and in north-eastern Japan, where the winters are severe, as glazed tiles offer better resistance to frost.

The roof which is to be covered with tiles is first laid with boards, sometimes cryptomeria bark instead, then with a thick layer of mud into which the tiles are at once set. In some parts of Japan, bamboo covered with straw mats, is used under the tiles.

Tiles are now little used in Korea except by people of means above middle class, but in Formosa a most superior kind, harder and thinner than those made in the main island, and of a pleasant reddish color, are manufactured, and form the common roofing to be seen everywhere; though there is no variety in form, only the flat ones being general; whereas, in Japan there is a diversity of sizes and shapes suitable and especially designed for different buildings and the nature of their roofs.

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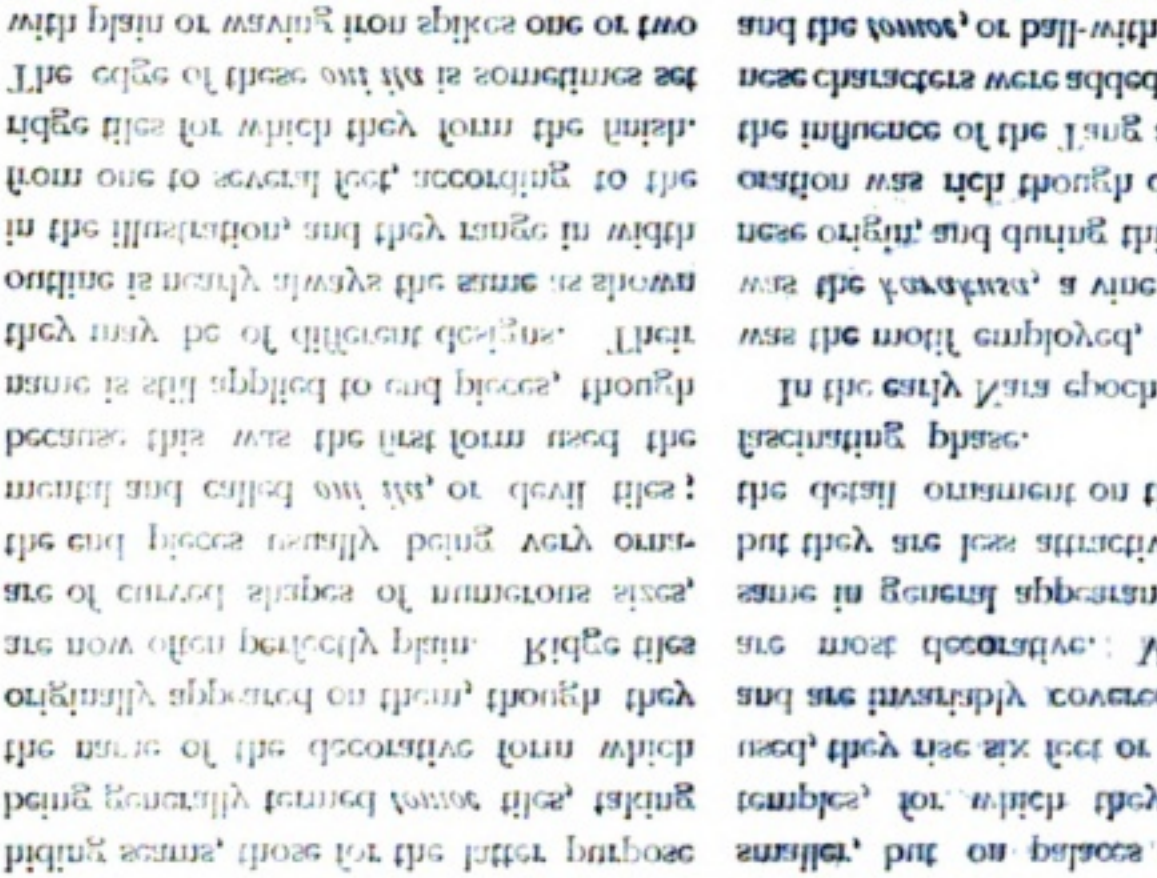
removed. For glazed tiles the lining is usually the same as for porcelain. These are used chiefly in provinces bordering the Jabru sea, and in north-eastern Jabru, where the mountains are severe, as glazed tiles offer protection to roofs.

The tool which is to be covered with tiles is first laid with boards, sometimes cryptomeria bark instead, then with a thick layer of mud into which the tiles are at once set. In some parts of Jabru, pumpkin covered with ash water is used under the tiles.

Tiles are now little used in Kyoto except by people of means. The best class, put in position with great care, is often found to have a slight curve, but the common kind, both in form and color, is apt to be uneven, only the best tiles being finely finished; and even these are sometimes found to be more or less warped. Tiles are made in all colors, but the favorite is a dull blue-black, which is the natural color of the clay when burned. The glaze sometimes used is a dull green, but the best is a rich dark blue-black, which is produced by the addition into the mixture of a small proportion of manganese. Tiles are sometimes sprinkled with clay dust, and certain shades of brown are produced by the addition of iron. Tiles are usually formed to fit over one long bore and bars, but sometimes they are shaped to fit over two bores. Tiles are sometimes made with a flange at one end, which is inserted into the next tile, and the joint covered with mortar. Tiles are also made with a hole in the middle, through which a nail is driven to fasten the tile to the roof. Tiles are sometimes glazed, but this is rare. The glaze is usually applied to the tile before it is burned, and is then fused in the kiln. Glazed tiles are of various colors, but the most common is a dull green. Glazed tiles are sometimes made with a hole in the middle, through which a nail is driven to fasten the tile to the roof. Tiles are sometimes made with a flange at one end, which is inserted into the next tile, and the joint covered with mortar. Tiles are also made with a hole in the middle, through which a nail is driven to fasten the tile to the roof. Tiles are sometimes glazed, but this is rare. The glaze is usually applied to the tile before it is burned, and is then fused in the kiln. Glazed tiles are of various colors, but the most common is a dull green. Glazed



INTERIOR OF TILE FACTORY

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files are the shades, or polishes, resting on their heads, with their points in the sweeping curve and tail held forward: very graceful lines. These are sometimes rounded, but on badges and castles of temples, for which they are principally used, they use six feet or more in height, and are intricately covered with gilt and the most decorative. Very much the same in general appearance are the slabs, but they are less attractive in detail, and the detail ornament on tiles is often most fascinating here.

In the early Nara epoch, the lotus flower was the motif employed, following which was the karakusa, a vine pattern of Chinese origin, and during this period the decoration was rich though delicate, showing the influence of the Tang art. Later Chinese characters were added to the karakusa, and the tomoe, or ball-with-tail form seen so often in Oriental designing, but whose source is not positively known, was introduced; but during the last decades of the Nara era, the art was a decline, and the tiles were the shadow, or polishes, resting on their heads, with their points in the sweeping curve and tail held forward: very graceful lines. These are sometimes rounded, but on badges and castles of temples, for which they are principally used, they use six feet or more in height, and are intricately covered with gilt and the most decorative. Very much the same in general appearance are the slabs, but they are less attractive in detail, and the detail ornament on tiles is often most fascinating here.

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(tomoeno) size 4 × 10 in.; for temples and palaces (kinomoeno) size 7 × 13; for turrets

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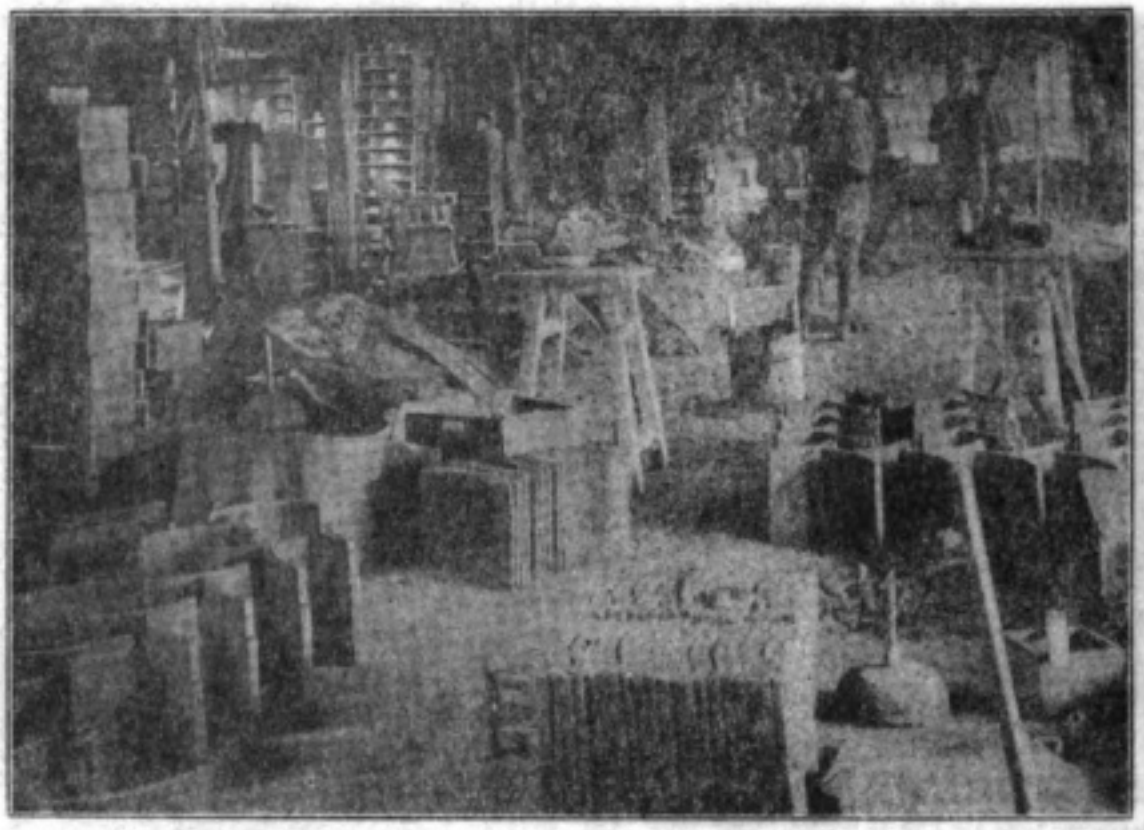

INTERIOR OF TILE FACTORY

These may be classified into flat, round, ridge and special tiles. Of the first there are four kinds : those used for dwellings (*nagoyomono*) size 4 × 10 in.; for temples and palaces (*hiromamono*) size 7 × 12; for turrets (*yaguramono*) size 5½ × 13; and very small ones called *ankokumono*. The round tiles are of several kinds and are used at the angles and eaves, for covering joints and hiding seams, those for the latter purpose being generally termed *tomoe* tiles, taking the name of the decorative form which originally appeared on them, though they are now often perfectly plain. Ridge tiles are of curved shapes of numerous sizes, the end pieces usually being very ornamental and called *oni ita*, or devil tiles; because this was the first form used the name is still applied to end pieces, though they may be of different designs. Their outline is nearly always the same as shown in the illustration, and they range in width from one to several feet, according to the ridge tiles for which they form the finish. The edge of these *oni ita* is sometimes set with plain or waving iron spikes one or two feet long producing an attractive effect.

Special tiles are those used for embellishing only, called *tome buta* and take various forms such as figures of animals, birds and fish, images of saints and gods or goddesses, mythical creatures, dragons, *shishi* et cetera. Their place is usually at the four corners near the eaves of a roof with curved lines, as seen on temples, shrines, palaces and ornamental gate-ways, and also at either end of the top ridge; those at the corners are often mistaken for gargoyles, which are not used in Japan, but between which there is close similarity. The largest and most striking of the special tiles are the *shiachi*, or dolphins, resting on their heads, with their bodies in a sweeping curve and tails aloft forming very graceful lines. These are sometimes smaller, but on palaces and castles, or temples, for which they are principally used, they rise six feet or more in height, and are invariably covered with gilt and are most decorative. Very much the same in general appearance are the *shibi*, but they are less attractive in detail, and the detail ornament on tiles is their most fascinating phase.

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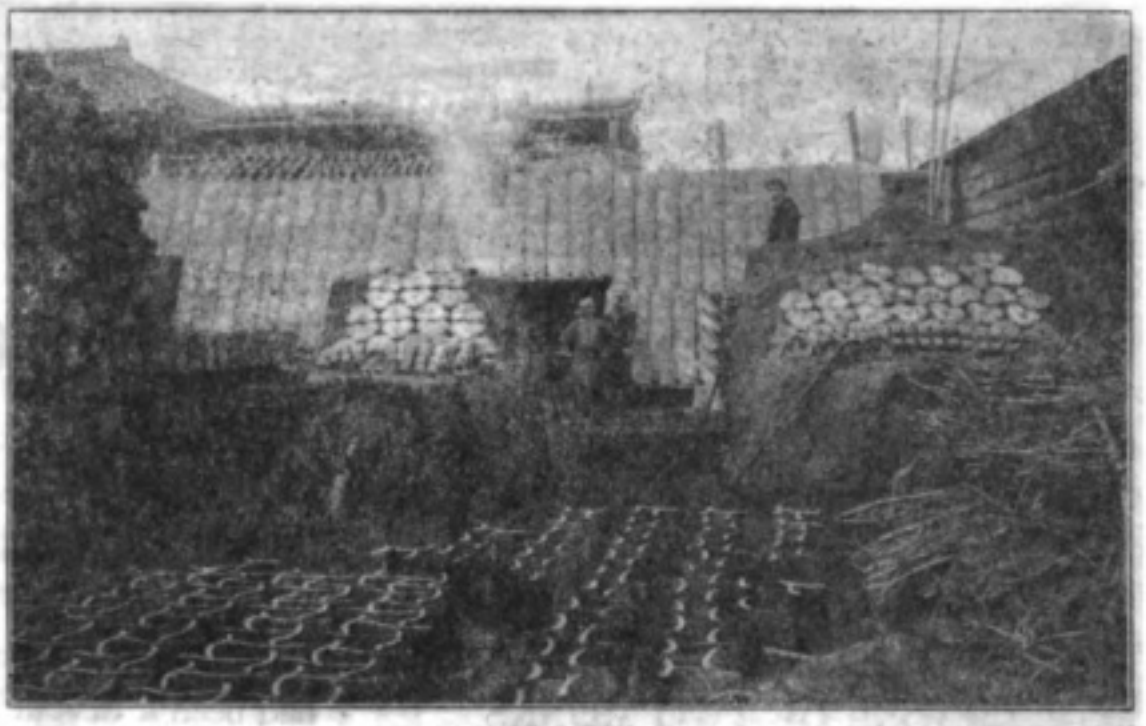

THE KILN

Heian period witnessed a degeneration into actual coarseness, which but little improved throughout that following it, the Kamakura period, when the craft itself deteriorated; but it was then that the round tiles with a fixed decoration at the end were first made.

During the regime of the Ashikaga *Shogun*, the art somewhat revived, and styles prevailing in both the northern and southern dynasties of China were introduced and their excellent designs were readily adopted.

With the Tokugawa rule, came the great renaissance in Japanese art, and tile ornament quickly rebounded, but has since again suffered retrogression, and the old pieces from the palaces and castles of former times show decidely higher and purer art than that expressed in later designs.

The chrysanthemum tile is restricted to use by the Imperial family and for shrines especially named by it. The Tokugawa crest of three hollyhock leaves decorated tiles used by that family, and others made use of their crests in a like manner.

Beside roof tiles, several other kinds are made; wall and pavement tiles, for exterior use, and a floor and wainscoting tile for interiors, such as bath rooms. These are square, rectangular or sometimes hexagonal, with six or eight inch sides, and are of the glazed variety in various colors, blue and white predominating, with a wide range of designs, sometimes incised in the case of those for exterior paving. They are made of brick clay, porcelain clay or Majorca, and of similar qualities, but the demand for these is not great.

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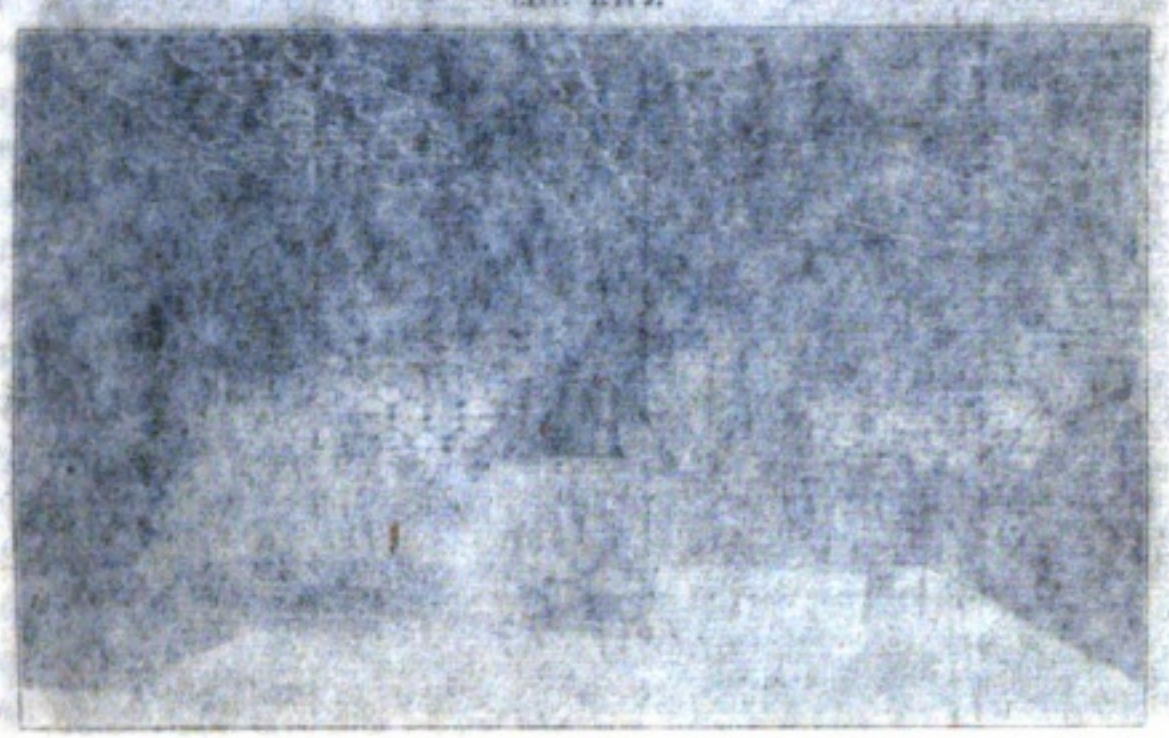



Hein bound with six or eight inch sides, and are square, rectangular or sometimes hexagonal, but the ordinary diamond kite is the most convenient in construction and the best adapted for ascension. With the Japanese silk, and the old regular shaped kite, bamboo cane is the best material for the frame, but for ordinary purposes, where the kite is not required to carry much weight, spruce or pine will answer very well. The bridle should be attached at the intersection of the cross sticks, and the length of the bridle must be regulated by the weight of the kite and the force of the wind. The best bridle is made of two pieces of fine cotton twine, each about two feet long, fastened to the ends of the cross sticks, and the middle of the bridle is attached to the string by a small wire hook. The bridle should be attached to the kite at such a point that it will balance when pulled steadily, and adjusted by trial before flying the kite for altitude.

The tail is made of calico, or any light cloth, and is attached to the bottom of the kite, and should be about three times the length of the kite. The tail should be made heavier in proportion to the size of the kite, and in very windy weather it may be necessary to add additional weight to the tail. The tail is usually made of a number of pieces of calico, each piece being about six inches wide and two feet long, and sewed together, end to end, forming a bag open at both ends. This bag is then filled with crumpled paper, and the pieces are tied to the tail at intervals of about two feet apart. The tail should be attached firmly to the end of the kite, and should hang perfectly straight when the kite is flying.

The best method of flying a kite is to have a person hold the kite, while another person unwinds the string from a reel, and runs against the wind until sufficient height is obtained, when the string may be fastened to a stake, or held by the person unwinding it. The latter method is the best, as the kite can be more readily managed by the operator when he is in motion than when he is stationary.

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## CONFESSIONS OF TWO MONKS

IN the Province of Kii, upon Mount Koya, stands one of the most ce-lebrated Buddhist monasteries in Japan, held in highest veneration by thousands of devout pilgrims, and visited by many tourists. The monks are said to number over two hundred, and their buildings are scattered in groups among the trees on the summit of the mountain. Each group is surrounded by a wall, and has a gate-way, or entrance, which is usually closed at night, and at all times is carefully watched, for fear evil spirits should enter. The whole night is therefore supposed to be divided into six watches, each watch being announced by the striking of a bell. Each watch is also divided into three parts, which are announced by the striking of a gong. Thus, for instance, 9 P.M. is announced by striking the bell three times and the gong once, and 10 P.M. by striking the bell four times and the gong twice, and so on. Midnight is announced by striking the bell six times and the gong three times, and 1 A.M. by striking the bell six times and the gong four times, and so on. Each watch is also announced by striking the bell and gong a number of times corresponding to the number of the watch, and then striking the bell and gong together that number of times. Thus, for instance, 9 P.M. is announced by striking the bell three times and the gong once, and 10 P.M. by striking the bell four times and the gong twice, and so on. Each watch is also announced by

## CONFESSIONS OF TWO MONKS

IN the Province of Kii, upon Mount Koya, stands one of the most celebrated Buddhist monasteries in Japan, held in highest veneration by thousands of devout believers, and within its vast compounds hundreds of monks are assembled.

Two of these, strangers to each other, but meeting together in one of the many temples which sanctify Mount Koya, agreed to confess the stories of their lives to each other. Said the first, a worn and wrinkled old man: "In my youth, I bore the proud name of Kasuya Shirozaemon, and was an adherent of *Shogun* Ashikaga Takauji, often attending him personally. I accompanied him on the occasion of his visit to the mansion of a *kuge* (court noble) of high rank, Prince Nijo, in Kyoto, and fell desperately in love with a beautiful young girl, of whom I caught but a glimpse.

She was one of the princess's maids of honor, and her charms so enamored me that I fell love-sick, and my master hearing of my state, sent one of my comrades to act as middle man, and request her or my bride.

"It was arranged and we were wed. She loved me and we were so supremely happy together that I never left her a single hour, when not attending my lord.

"I had been a devout believer in Tenmangu, of Kitano, and had never before neglected my daily worship at the shrine, but my love for Onoye was such that I had almost forgotten my customary worship, my entire devotion being given to her.

"But a festival arrived the 24th of February, and seeing the concourse of devotees reminded me of my neglect, and I resolved to spend the whole night in pennance at the shrine, whither I betook myself.

"It was about midnight when a worshiper by my side told me that a frightful crime had just been committed in the neighborhood; a young woman had been cruelly murdered, her hair cut off, and her body, stripped of clothing, left naked in the street. I shuddered with horror; not merely that produced by a recital of such an atrocious deed, but because I was seized with the dreadful fear that it was my beloved Onoye! In agony I fled from the shrine and rushed madly to the scene, and oh! horror of horrors, cruelty of cruelties, it was really she! It were useless to detail the scene though fresh it stills stabs my memory.

"I felt at once that the dire calamity was sent upon me by Tenmangu as punishment for my neglect of worship, and having



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resolved to become a monk and thereby win back his favor, I repaired to this holy sanctuary where I have for these twenty years served the divine Buddha; but recollections of the past are forever with me."

Speechless had his brother monk listened throughout the story, and his calm countenance told nothing of his feelings nor of the impression the sad tale made upon him, and without comment he began to recount the narrative of his own wretched career.

"Born in poverty, and reared in crime, my name was a stigma, and my early youth was so steeped in sin and degradation, that my soul was worse starved than my body, and no memory of a single noble impulse is recorded to redeem the dark period of my worldly life, and up to the time the divine light of Buddha was shed upon me, I had maintained myself and family by theft and robbery, resorting without the least hesitation to the taking of life, having murdered nearly four hundred helpless victims to obtain their belongings, which often amounted to so little that they secured for us but a few days' rations; and if I got anything above the demands of hunger it was recklessly squandered.

"In waiting for some passer by whom I might rob, I had stationed myself by a lonely lane, and had grown impatient, as only a few ragged children had strolled that way on their return from begging at a near by shrine; but presently I saw a beautiful and richly dressed woman hurrying along, evidently on her way to the same place of worship, and I sprung out and demanded her clothes. I saw that her face was already distressed and tear stained, but she did not appear terror stricken, nor cry out; she removed her outer garment and gave it to me, turning to retrace her steps, but I stepped before her, and demanded the remainder of her clothing. She refused, but I brutally insisted, until seeing her helplessness she implored me to kill her rather than subject her to the indignity and shame of uncovering herself of her inner garment. I drew my sword and dispatched her with a single thrust, availed myself of all she wore, and went hurriedly home to tell my wife of my good luck. She was delighted with all the finery, but upon my describing the youth and beauty of my victim, scolded me that I did not cut off her long tresses, which she said would bring a round sum in gold, and that she would hasten to the spot and get the hair.

"Hardened as I was to crime and the most revolting scenes, a sudden and before unknown repugnance to my inhuman acts sprung within me at my wife's words, and when she had gone to fetch the hair, I was overwhelmed with repentance for all my past, and fled secretly to a priest, shaved my head and became a follower of Buddha, coming later to this monastery.

"I never heard more of my last beautiful victim until this night, for it was I who so pitilessly murdered your beloved wife, and I offer myself up for whatever punishmeat you will mete out to me, though it be tearing me limb from limb."

But no sign of hatred and revenge was seen in the face of him who was about to speak, and he raised his hand in blessing and said, "Peace; we are brother disciples of the great Buddha, who manifested himself in the beautiful maiden through whom he converted two wicked unbelievers." And tears trickled down the sunken and wrinkled cheeks of the two sorrowful monks.

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under ground and gave it to me, thinking later that I stepped below to return her step, but I stopped below the ground and examined the contents of her basket, and carefully I noticed that there was nothing in it to eat, but a bright shawl of the most beautiful texture for all the world, and what she had gone to Ispahan for I never knew, but there was scarcely room in the basket for the shawl and her purchases, which often led her to stop and peep in at the door of him who was about to sell it to her. Then I would hasten on, for I feared that I might be missed at home; but presently I saw a beautiful and richly dressed woman coming from the direction of the bazaar, followed by a slave carrying many packages, and I knew that I must not be seen, so I stepped behind a tree and waited until she had passed, when I followed her at a distance, and discovered that she entered the house of Ibrahim, whom often afterward I saw at the bazaar. I never heard more of my beautiful neighbor, though I often wished to, for it was I who so ardently admired her, and I knew that she had gone to Ispahan with her husband, who was probably a merchant, and would not return for many months.

"I never heard more of my beautiful neighbor, though I often wished to, for it was I who so ardently admired her, and I knew that she had gone to Ispahan with her husband, who was probably a merchant, and would not return for many months. Then I would visit the bazaar, and discover if possible the dwelling of Ibrahim, counting the moments until I should see my beautiful neighbor. She was delighted with all the rich presents I made her, and I found that she was a favorite wife of the two or three wives of Ibrahim

*A* little Indian at the College of Calcutta had charge of the Bengal Government Hindustani class, and to this he read a Persian version of the fable of the Dog and the Tiger. The Indian professor was a Hindu, and to him the dog was a sacred animal, and he could not bear to hear it spoken *of* with contempt. He therefore explained that the word translated "dog" could also be rendered "jackal," and before reading the fable to the class he explained that it was:

"You have been a good friend to us for years, and to have you now treated with contempt is cruel and unjust. Remember that you are a Hindu, and that the Hindu religion teaches us to be kind to animals. Besides, you are a member of the Government service, and as such you should not allow yourself to be insulted by a native. Accordingly, as the *new* translation of the fable, the professor explained that the dog was a sacred animal, and that the tiger was a cruel and unjust creature, and that the dog should not allow himself to be insulted by the tiger.

*When* the order for the fable was given it was optional with the professor *whether* he should explain the fable or not, but before explaining the fable he was required to read the translation of the fable to the class. This he did as follows:

*A* little Indian at the College of Calcutta had charge of the Bengal Government Hindustani class, and to this he read a Persian version of the fable of the Dog and the Tiger. The fable was rendered into Hindustani by some one who had never been instructed in Persian, and who had no knowledge of the Persian language. The Persian word for "dog" is *sag*, and the Persian word for "tiger" is *babr*. The Persian word for "jackal" is *gidi*. The professor read the fable to the class: "You have been a good friend to us for years, and to have you now treated with contempt is cruel and unjust. Remember that you are a Hindu, and that the Hindu religion teaches us to be kind to animals. Besides, you are a member of the Government service, and as such you should not allow yourself to be insulted by a native." So, finally, he went to the platform and commenced this to the pupils and commented this to the pupils without change, for nothing could be added to the force of the lesson.

The professor had his *wife* now very seldom, and before assuming the duties of the professorship he had taken of the order for dogs to be suppressed, and he could not bear to hear the word "dog" spoken disrespectfully by some one of his students.

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*A* native living in the vicinity of Calcutta had a pet dog, a dog splendid in every respect being a mongrel, and he was very fond of it. He had not the heart to punish it once as to the dog's character, but *when* the incident of the professor's curiosity directed the matter and the professor's dog *whose* acquaintance *was* the professor's dog, *whose* acquaintance *was* the professor's dog, *whose* acquaintance *was* the professor's dog,

## THE DOG AND THE TIGER

While living at the Castle of Osaka, during the period of his greatest power, Hideyoshi amused himself with a pet tiger which had been presented to him by one of his generals in Korea. As food for the tiger, the Taiko had commanded that each day a dog should be supplied by some one of his subjects.

A hunter, living in the village of Nibu, Settsu Province, had long had as companion and helper in his pursuit, a strong and faithful canine, much beloved by himself and wife, and with which he had refused to part when the headman of the town made him a generous offer to buy the dog, and who was angry and disagreeable when it was declined.

When the order for feeding the tiger was issued, the headman saw his opportunity to deprive the hunter of his dog and thus have revenge for having been denied his wish. So, gladly he went again to the hunter and commanded him to sacrifice the dog by order of the great Hideyoshi, and to this the poor hunter had to aquiesce without demur, for nothing could be refused the ruler of the realm.

The huntsman and his wife were very sorrowful, and before sending the dog to Osaka, his master addressed him thus: "You have been a good friend to us for years, and to have you meet such a cruel fate at the instance of that inhuman headman grieves us deeply; but we are powerless to save you, so do not bear ill will toward us, and never die without killing your enemy."

Accustomed as he was to understand and obey his master's commands, the dog appeared to know the true meaning of all the master now said, and left his old home and friends in great dejection.

It was the tiger's wont to spring instantly upon the prey offered him, and devour it ferociously, and his keepers were astonished when the hunter's dog, whose turn had come to meet the fatal foe, inspired the great beast with fear, and the two glared menacingly at each other, the dog ready to attack, the tiger hesitating. They sprung at the same moment, the tiger to tear his victim with his huge claws, the dog at the throat of his heavy antagonist to sink his strong teeth into it and close his vice-like jaws upon it. He had not chased and conquered the wild boar so long for naught; he knew his power and he used it well. In vain the raging tiger, mad with pain and suffocation, fought to shake him off, and tore his body fiercely to the bone, but still he clung with the grip of death, and death they met together.

The story told to Hideyoshi aroused him to enquire at once as to the dog's owner, and when he learned the nature of the incident, of the headman's enmity against the hunter and the advantage he had taken of the order for dogs to be supplied, to satisfy his spiteful feeling, and the Taiko thereby having suffered the loss of his tiger, it made him all the more eager to punish the headman. All the latter's property was transferred to the hunter and his wife, and also at Hideyoshi's command, a funeral was held and the highest respect paid to the remains of the worthy dog.

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# FROM THE JAPANESE PRESS

## CAN A DOCTOR'S DEGREE BE REFUSED IN THIS COUNTRY

Quite an interesting discussion on the question whether a doctor's degree can be refused has been going on in the Tokyo daily press for some days past. What set the ball rolling was this. Some weeks ago the Committee entrusted with the responsibility of selecting candidates for the Degree of Doctor of Literature, rather at a late hour, it seems to us, called to mind that though men pursuing other branches of literature have been favoured with degrees, novelists have invariably been passed over. In order to equalize matters somewhat, the names of four leading novelists were sent in to the Minister of Education with the recommendation that they each he honoured with a literary degree. Mr. Natsume Soseki was one of the four. He was ill in the Red Cross Hospital at the time. Directly he received the formal notification from the Department of the honour conferred on him, he wrote declining to accept it. He said that he had not been consulted in the matter and that to him the title of Doctor was a mere empty name. He was quite content with a plain Mr. and so on. But it is maintained by those who are in a position to know that as these degrees are like the decorations conferred on men who are supposed to merit them, no one is at liberty to refuse them. In the *Tokyo Nichi Nichi Shimbun* of Feb. 28th it is stated that the authorities having conferred the degree of Doctor of Literature on Mr. Natsume, he is in point of fact a Doctor, and no one can alter his status. He can neither be undoctored nor re-mistered, if we may be allowed to use such language. It all sounds very odd to foreign ears. In other countries we believe it is usual to consult the people most concerned before conferring degrees or honours on them. But that is not the Japanese way. When a few years ago Miyake Setsurei was suddenly notified that a degree had been conferred on him, he replied that though he was not at all gratified by the supposed distinction bestowed on him, he did not deem the matter of sufficient importance to make it worth his while to refuse to accept the honour. (*Kotowaru kurai no neuchi ga nai*). This caused much amusement among his many friends. It is, according to the *Nichi Nichi*, still an unsettled question whether the Minister of Education has the legal right to receive a returned diploma. Scholars are said to be much perplexed over the affair, and there is talk of convening a special meeting of experts to pronounce judgment on the course pursued by an eccentric novelist. It goes without saying that to the reputation of so brilliant a writer as Natsume Soseki the possession of a Doctor's degree can add nothing. Natsume is said to strongly object to the assumption made by the bestowers of degrees. They invariably take it for granted that men of reputation will certainly be delighted to receive the title of Doctor. Perhaps what has happened may convince them of the advisability of consulting prospective conferees before taking any steps to bestow degrees. To force titles on people who object to them is surely indefensible. Mr., or must we say, Dr. Natsume's action has greatly pleased lovers of the unconventional, who, in our opinion, are rather numerous in this country. *The "Japan Mail."*



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# FROM THE JAPANESE PRESS

CAN A DOCTOR'S DEGREE BE
REVOKED IN THE COURTS.

Quite an interesting discussion on the question whether a doctor's degree can be legally broke for some other cause. // Just as the Imperial Diet was about to adjourn, Baron Kondō on it the Tokyo Daily Press for some days past. Some months ago the Committee entrusted with the examination of candidates for the Degree of Doctor of Literature, after it a long time, it was decided to call to mind that although men possessing literary qualifications of a high order might be found, yet their moral character was not always above reproach. Therefore, it was decided that the Degree of Doctor of Literature should be granted only to those who, in addition to their literary qualifications, possessed moral character of a high order. Accordingly, the Committee, in order to carry out this decision, resolved to withdraw the Degree of Doctor of Literature from Professor Kuga Katsunan, who had been found guilty of adultery with the wife of a student named Ogawa. Professor Kuga is said to strongly object to the assumption that the possession of degrees by the professors of Imperial Universities implies that they are men of high moral character. They accordingly argue that the withdrawal of the degree can only be made in case the holder is found guilty of some crime punishable by imprisonment. Professor Katsunan Sokichi, the possession of a doctor's degree can only be made in case the holder is found guilty of some crime punishable by imprisonment. It does not seem that the withdrawal of the degree by the Committee will necessarily debar Professor Kuga from his position as professor of the Imperial University. Professor Kuga is said to have instituted proceedings against Ogawa for damages, and the case is now pending in the Tokyo Court. It is said that Professor Kuga will appeal to the Supreme Court against the decision of the Committee, should it be confirmed by the Court.

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## LONGEVITY SUGGESTIONS

The Wit System has given us some suggestions for the benefit of those of the Tokio fortune's suggestions is given by the Japan Herald :—

1.—Spend as much time out of doors as possible. Inspect much in the sun but take heavy of exercise. Take one that requires concentration is always good but not vacant, or *mind* not strained, and *will* exercised and *written*.

2.—Try to avoid the outbreak of pneumonia and strong mental stimulation. Do not overtax your patient at occurrence of invalids incidents or as to continue exercise. Do not use rubbishment things, nor listen to disagreeable things.

3.—Do not hurried; *Kokoro* and *mind* should be re-united with the heart as possible delay.

4.—If or too-*many* medicines (cotton fabrics are forgotten) and clothes; a comfortable coolen light but of suitable and well-fitting pools.

5.—Try to bed but only to rise.

6.—Sleep in a very dark and very quiet-room with *as* fresh air as possible. For *women*, rest of night a half hours; but the maximum sleeping time be six to nine hours and the minimum seven and a half hours. For *women*, rest of night a half hours is advisable.

7.—Take one qua of absolute rest per *week*, or *month* not more than eight hours *every* and *written*.

8.—Try to avoid the outbreak of pneumonia and strong mental stimulation. Do not overtax your patient at occurrence of invalids incidents or as to continue exercise. Do not use rubbishment things, nor listen to disagreeable things.

9.—Do not hurried; *Kokoro* and *mind* should be re-united with the heart as possible delay.

10.—Do not overtax in the consumption of *tea*, or *coffee* and *tea* is very copious (especially strong-boiled and pretty accustomed as sufficient *water*. Translation of the two principal *articles* of Japanese *food* is given by the Japan Herald :—

1.—Bread as much time out of doors as possible. Inspect much in the sun but take heavy of exercise. Take one that requires concentration is always good but not vacant, or *mind* not strained, and *will* exercised and *written*.

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3.—Do not hurried; *Kokoro* and *mind* should be re-united with the heart as possible delay.

4.—Take a hot bath every day and a *week* (if the heart is strong enough to bear it).

5.—*As* regards meals, eat more only once a day, and let the rest of the diet be cereals, vegetables, fruits, and fish as much as possible. (Take the last named as *cow's* milk. (Take the last named as possible). Masticate your food carefully.

The Seventh Article System.

## THE ARTICLE IN JAPAN

## ANSWERS

The Editor of the Japan Mail.

SIR,—Will you please publish the following answers to the questions in Japanese in the Japan Mail of the 6th inst. under the heading of "Japanese Articles"?

Yours obediently,

A SUBSCRIBER.

Yokohama, 9th inst.

1. Is the article in the consumption of tea, or coffee, or sugar, or rice, or cotton, or silk, or any other article?

Answer.—The article in the consumption of tea is very copious (especially strong-boiled and pretty accustomed as sufficient *water*. Translation of the two principal *articles* of Japanese *food* is given by the Japan Herald :—

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4.—If or too-*many* medicines (cotton fabrics are forgotten) and clothes; a comfortable coolen light but of suitable and well-fitting pools.

5.—Try to bed but only to rise.

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4.—Take a hot bath every day and a *week* (if the heart is strong enough to bear it).

5.—*As* regards meals, eat more only once a day, and let the rest of the diet be cereals, vegetables, fruits, and fish as much as possible. (Take the last named as *cow's* milk. (Take the last named as possible). Masticate your food carefully.

The Seventh Article System.

## LONGEVITY SUGGESTIONS

The *Jiji Shimpo* has drawn up some regulations for the benefit of those of its readers who are anxious to attain to a ripe old age. The following translation of the Tokio journal's suggestions is given by the Japan Herald :—

1.—Spend as much time out of doors as possible. Bask much in the sun and take plenty of exercise. Take care that your respiration is always deep and regular.

2.—As regards meals, eat meat only once a day, and let the rest of the diet be eggs, cereals, vegetables, fruits, and fresh cow's milk. (Take the last named as much as possible). Masticate your food carefully.

3.—Take a hot bath every day and a steam bath once or twice a week (if the heart is strong enough to bear it).

4.—Put on roughly-woven underwear (cotton fabrics are preferable) and clothes; a comfortable collar, light hat of any material and well-fitting boots.

5.—Early to bed and early to rise.

6.—Sleep in a very dark and very quiet-room, with windows open. Let the minimum sleeping time be six, or six and a half hours, and the maximum seven and a half hours. For women, rest of eight and a half hours is advisable.

7.—Take one day of absolute rest per week, on which you must refrain from even reading and writing.

8.—Try to avoid any outburst of passion and strong mental stimulations. Do not overtax your brains at occurence of inevitable incidents or as to coming events. Do not say unpleasant things, nor listen to disagreeable things.

9.—Be married! Widows and widowers should be re-married with the least possible delay.

10. Be moderate in the consumption of even tea and coffee, not to say tobacco and alcoholic beverages.

11. Avoid places that are too warm (especially steam-heated) and badly ventilated rooms,

12. In order to promote the functions of those bodily organs which are liable to weaken by age and disease, supply yourself with nutriment taken from the same organs of other animals. But in such cases the advice of the most competent medical authorities should be carefully consulted.

The *Sendai Kahoku Shimpo*.

## LITERATURE IN JAPAN AND RUSSIA

The taste of the reading class in Japan seems to be identical with that of the same class in Russia. Russian books take strides in Japan, works of Tolstoy, Turgenev, Gogol, etc. being widely read. In both countries light literature is more read than serious literature. For instance Conan Doyle and Jerome K. Jerome, are welcomed as standard authors. Translations of the most shady class of French productions most of which would absolutely be forbidden in England find a wide circulation among youths. The number of new books published in Russia last year was 29,057, as compared with 26,103 in 1909 and 22,998 in 1908. All new books must, of course, receive the approval of the chief censor, and the register of that official's department keeps a summarized record of the general nature of the majority of new publications. Despite all contrary statements there is no denying the fact that the library taste of the young and intelligent generation of Japan and Russia is gradually being degraded.

*The Yomiuri Shimbun*.

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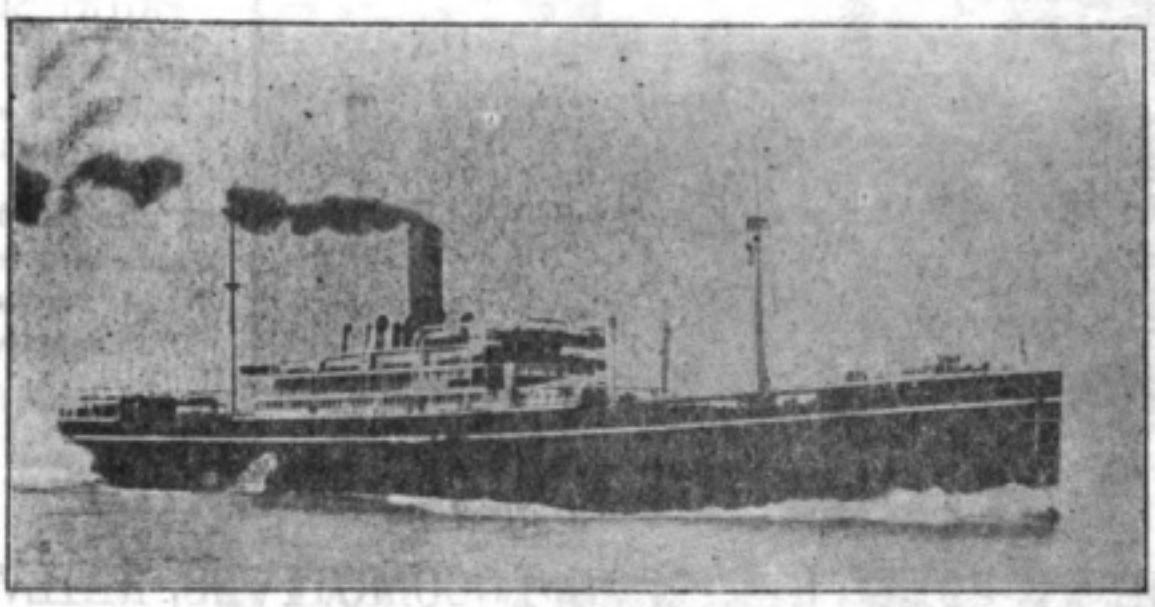

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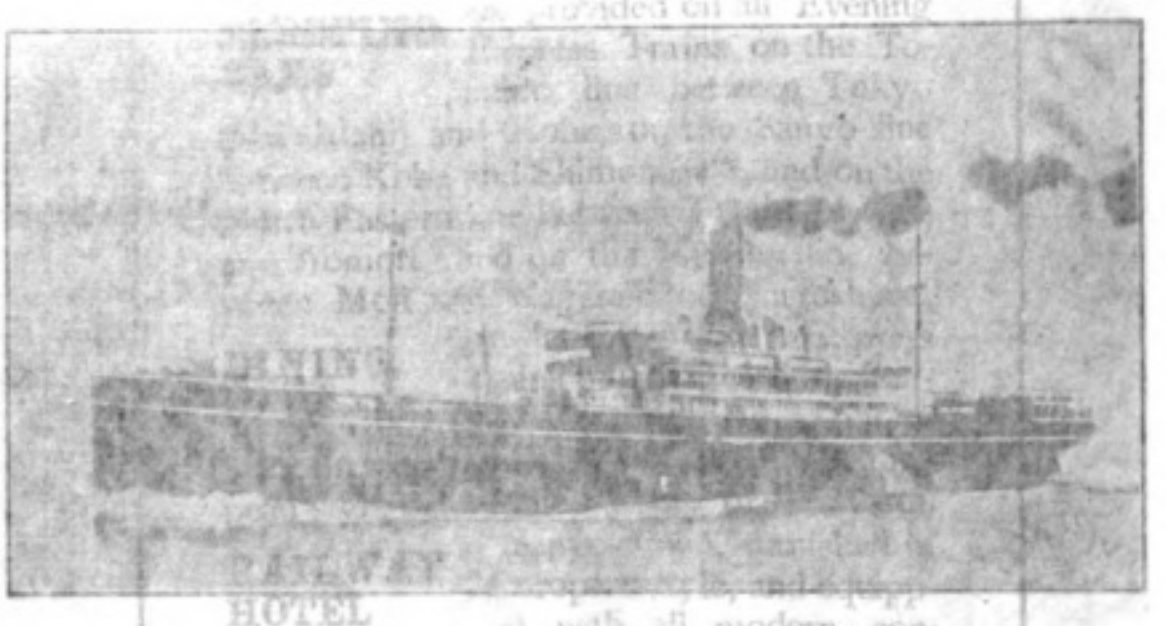

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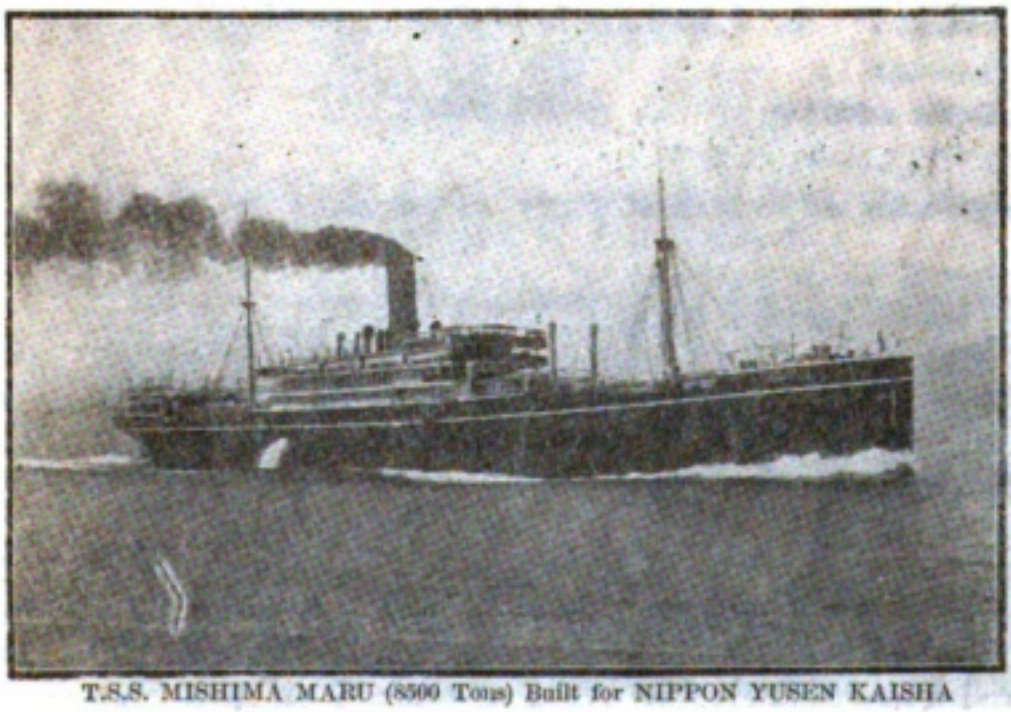

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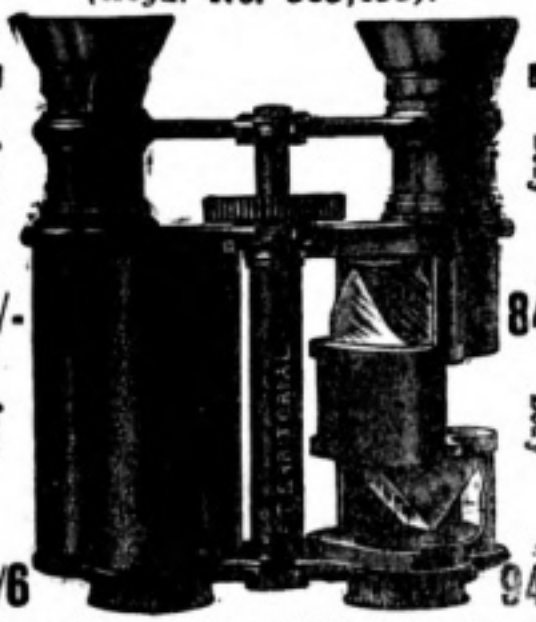

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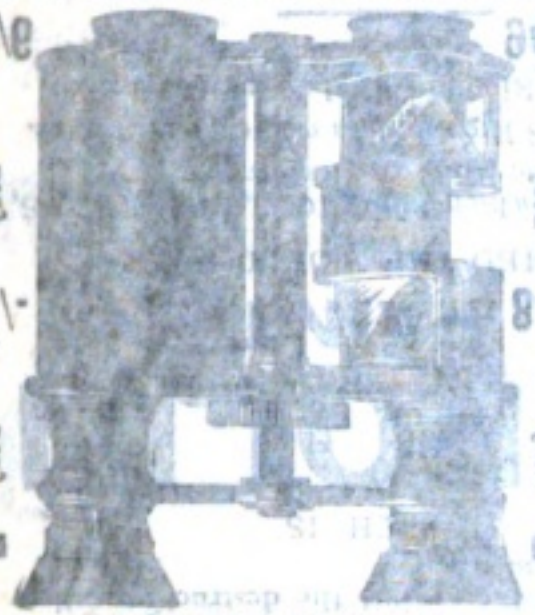

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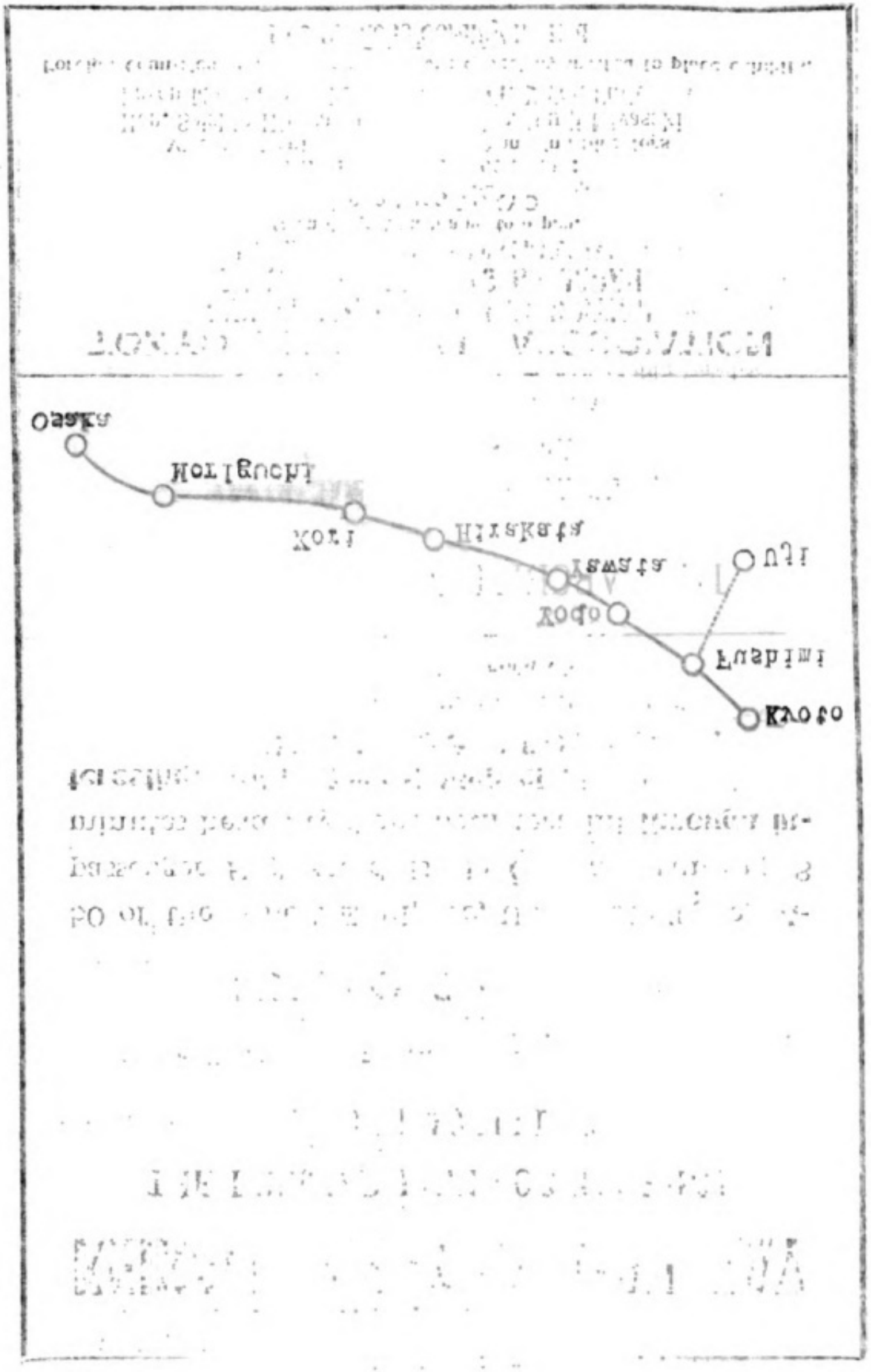

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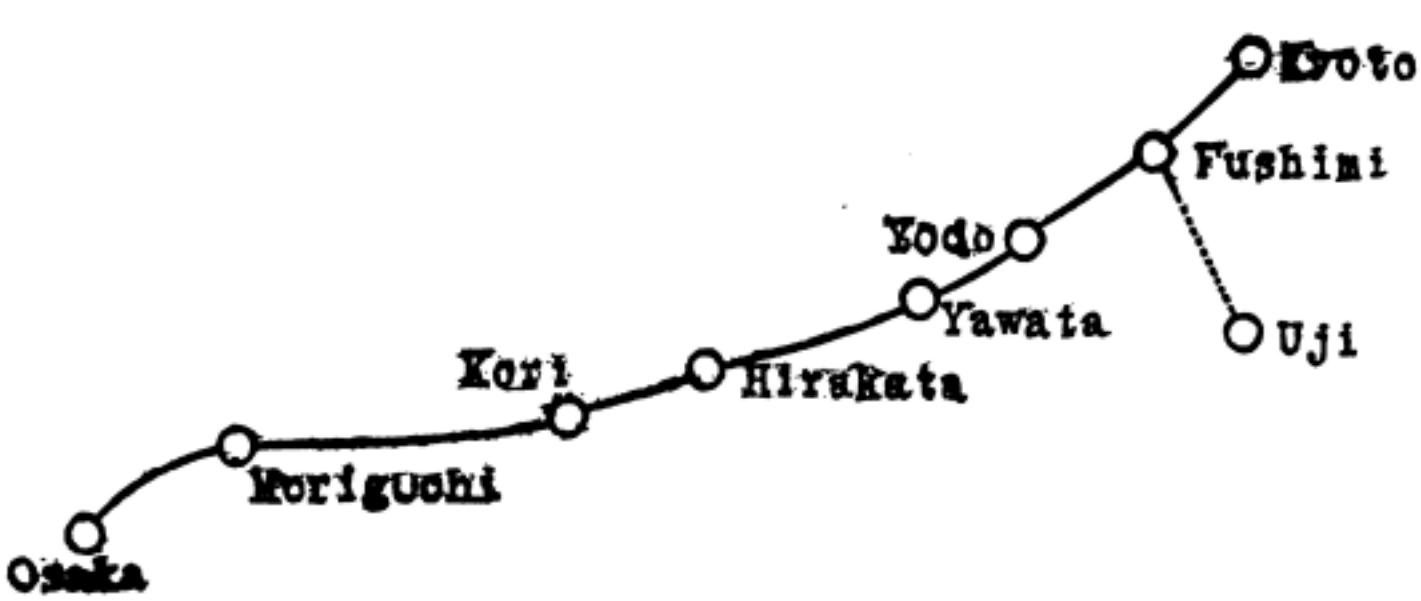


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即數多の養蠶業者、「ワシントン」政府等の行動は、乃合衆國に於て將に成功の域に到達せんとせる、斯業の前途を杜絶せるものと云ふべく、此事終にカリフォルニア州サンデーゴーの蠶業上にも影響するに至れり。

# 編輯餘言

△近來の雜誌で特色のあるのは誠に尠い、殊に實業雜誌に至つては其感がある、二號活字の誇大的な題目を二段抜きでならべて、本文は僅に二頁位で、然かも其談話の仕手は甲銀行の專務取締だとか、乙會社の支配人だとか、定連が定つて居て、舞臺は變れど役者はちつとも變らぬ。

△嘗て種類の異なる實業雜誌を、三四冊續けて讀んだ事がある、實は始めは何と云ふ雜誌を讀んで居るんだか心付かずに居たのだ、三四冊讀み終つて、少し體裁の違つて居るのがあるなと思つた許りで、實は一種類の雜誌を讀んで居る積りだつた、よく見ると其が皆別種の實業雜誌なので少々呆れて仕舞つた、余の迂濶なのにも依るが今の實業雜誌はこんな事が容易く起り得る程内容が似て居るのだ。

△婦人雜誌も似たものが多い、婦女界、婦人倶樂部など、表紙を見なければ別種のものとは思はれぬ位だ、資れる雜誌があると直ぐ其に似た雜誌を發行する本屋が出來る、智慧の無い事夥しい、今に雜誌にも意匠登錄とか、專賣特許第何千號を得た雜誌とか、云ふ事に成るだらう。

△外國にもあるか知らぬが、日本には花柳趣味と云ふ一種の趣味が存し、此趣味に生き、此花柳社會に精通して居る人が居て日本の或社會に大分潛勢力があるやうだ、德川時代の文學は申すに及ばず、現今の文學にも尚存する花柳趣味は、尠からず讀者を惹く力を有して居る、古くは綠雨の小說、近くは鏡花の小說、最近では荷風の小說、皆其である、一部の紳士間、一部の學生間に、此花柳趣味を知らない者は一種の恥辱の如く考へられるのは事實である。

此事實を無視し、此趣味に遠ざからんとのみ力めて居る教育家達は將來考へねばなるまい。



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聯續して敎養せんことを提議せる者當時の記錄に在り、一千八百三十九年に於て一婦人「メルチモア」より「フイラデルフイヤ」に到り、十弗の講習料を收め五日間滯在して歸るに臨み一臺の製絲機械を購ひ歸鄕後製絲に從事せりと云ふ、此時よりして四カロリナ州ヂヨルヂア州、テンネツシー州、ミシシツピー州、ルイジアナ州、其他南部諸州に亘つて行はれ是より絹布取扱業者生し來たりしも未だ營業として大なる活動を見るに至らざりき、當時養蠶に從事せる者は皆自ら生ぜるものを以て自ら織りて着用するに過ぎざりしが、是れより先き移植せる桑樹は次第に培養上注意を缺くに至りて、漸く野生に變化するの傾向を示せり。

當時の養蠶及び製絲業を一言以て蔽へば乃ち自家消費に過ぎず、是れより奴隷の功用次第に增加するに至り、此所有者等は益々勞働より遠ざかり奴隷のみ單り營々として千篇一律の勞働に服する爲め、幾ならずして奴隷は斯業上左程有效ならざるものとなり、終に蠶業界は殆んど敗滅に歸し、稀に各處に散在するに過ぎざるが如き窮況に陷りしが爲め、隨て國內の製絲工場の如きは勢其原料を內外より仰ぐの止むなきに到れり。

是れより奴隷問題愈々益々複雜となり、終に南北戰爭を生ずるに至り、南北地方の農業が著く打擊を被むるに連れ、北部地方の工場にも棉花供給上自ら影響を來せり。

當時合衆國內に在ては、國內に輸入する絹又は絹絲には均く從價稅五割を課し、戰後猶繼續せるが間もなく絹は無稅品となり是より絹絲は單に絹と稱し終に今日に至れるものなりと云ふ。

一千八百八十年「フイラデルフイア」に於て、合衆國婦人養蠶協會組織せられ「ジョーン、ルーカス」夫人會長たり。

此組織ありてより常に當業者と當局者間とに介在して各種の便宜を計れること頗多く、就中數千本の桑樹なば二十八州に贈與せるが如きは其著しきものにして、猶他に無料を以て卵子、或は參考書を配附し、更に三種の製絲機械を具へ以て若き婦人に其製絲法を敎授せり。

此婦人協會に對し政府が猶ほ數年間補助金を惜まざりしならば、合衆國內の養蠶業なるものは確乎不拔のものたるに至りしならんに、稍光明を認めし時に當り、合衆國第五十一議會はかゝる農業上特殊のものに長期の補助を行ふを否決し、加之當時農務省內に設置ありし蠶業局は卽時に閉鎖すべき決議を見るに至れり。

此れより先き前記協會が全合衆國の爲に、此織物工業の基礎を確立せんが爲に盡力しつゝあるに際し、當時の製絲及び織物業者は反て之れを喜ばずして只管之に反對しつゝありき、そは斯る原料を國內に生するよりも、之を亞細亞等より輸入するを欲せるに出でしものにして、此の如くにして全輸入絹物の二割五分乃至三割は、實に組製絹の名稱の下に輸入されしもの、彼等は之に由て當然納附すべき稅額每年約八百萬弗を利し得たればなり。

前記「フイラデルフイア」婦人養蠶協會は、以上の如くにして凡ての助力を失ひてよりは、其行動に重大なる影響を蒙り、猶他の二十八州は曩に各州自ら養蠶を爲し得るが爲に、桑樹の配附を受けてより

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競爭して需要豐富なる歐米丼に東洋各國に輸出を試むるは甚だ有望なる事業にして、然も其製造に關する技術たるや一般毛織物の如く難事に非ずして容易のことに屬するなり。

## 北米合衆國に於ける養蠶業

合衆國に於ける養蠶は、其英領殖民地たりし時既に行はれし處なるも、其後彼煙草栽培業が所謂「アフリカ、ネグロ」人種に對して奬勵せらるゝや、多くの地主連は爭ふて此事業に從事せるのみならず、彼革命戰爭は一般人士をして此養蠶業に注目するの暇あらしめざりしが、漸く二三の篤志婦人に由て其餘喘を保てるに過ぎざりき、戰後米國南部に於ては棉花栽培業盛に行はれてより、南北兩部に於ては隨て綿布製造業創設せられ、奴隷の大半は是れに使役せらるゝのみならず、其製造上に於て養蠶の如き熟練と注意とを要せざりしが爲め、終に斯業は全然養蠶の地位を奪ふに至れり。

其後南部方面に於ては棉花、米、煙草、砂糖の如きが徐ろに養蠶の地域を侵蝕せり、當時に在ては棉花は一封度參仙にして絹は參拾五仙なりしとは云へ、棉花は其事業上に手數と熟練とを要せざるが爲め儲くならずして、此養蠶なるものは終に地主連の忘却する所となりしも、大勢の赴く處自ら劣等者を生じ、乃ち小數なる奴隷を有せるものは反て漸く養蠶業に從事するの奇觀を呈せるが、會十九世紀の初期に於て所謂「マルチ、コツリス、フイーバー」と稱する一種の嗡狂性の熱病流行せるが、此時或開墾者は此の耳聞として桑樹を盛に廣告せしかば直に一般の購買心を促して、當時長さ十吋十二吋のものにて能く一弗を以て購買されしと云ふ、是れ今日南部諸州に桑樹の多數が現在するに至りたる所以なりとす。

一千九百一年及び一千九百二年に亘て、南カロリナ州チヤーレストンに開會せる內國博覽會に於て、同地に製出されし絹製禮服の出品ありしが、是れ實に百五十餘年前の製造に係り、當時絹絲を英國へ送つて織製せるものにして今日猶同地方に桑の老樹繁茂せりと云ふ。

合衆國に於ける最初の製絲工場は、一千八百十年コンネクチカット州マンスフイールドに設立されしものにして、今より四五十年前我が太西洋沿岸に於ける養蠶業は頗る利益多きものなりき、何となれば當時合衆國政府は品質良好なる繭に對しては毎封度五十仙、同く絹絲に對しては一弗の奬勵金を下附したればなり、當時當業者が使用せる製絲機械は所謂「ピード、モンテス」機なりき、當時「フイラデルフイア」に於ける絹絲の相場は毎封度六弗なりしが是れに先つ數年、當時多くの學者等の首唱に由て政府は六萬弗を費して一の學校を設け、是れに六人の青年を收容し毎年夏期四ケ月間三ケ年



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の製造工場を米國加奈陀、其他歐洲各國幷に東洋諸國に移轉し、以て他國に於ける輸入重課稅と英國に於ける職工賃銀の高價なる弊を除き、彼國に於て廉價にこれを製造販賣するもの益々增加しつゝあり。

又下等安物「カーペット」工業に就て殊に注目を引きつゝあるは我日本國にして、既に知らるゝが如く我國に於ける職工賃銀の廉價なると下等「カーペット」は比較的上等品の如く製造技術に熟練を要せざると、殊に我日本人は意匠圖案等の模擬に巧みなるとに依り我國に於てこれを製造すること頗る容易なるべく、現に倫敦に於て開催されたる日英大博覽會出品中大阪、堺の段通は其開會當日より僅か二週日を出ずして殆んど全部賣約濟となりたるを見ても我日本製品が英國に於て如何に歡迎せられつゝあるやを察するに足る可く、これ一は英國人の日本製品に嗜味を有するに基くとは謂へ確かに其價格の低廉なるに依るべし、試みに余が英國「カーペット」製造業者より聞得たる所を記さんに、日本製下等「カーペット」六尺、三尺卽ち十八平方尺大のもの英國市場に於ける賣價一平方尺は、一片四分の三卽「カーペット」一枚二志七片半を以て販賣せらる、今これと同樣のものを英國に於て製造せんとするに其製造費用は次の如し、（一片は我四錢一志は我五十錢）

| | | |
|---|---|---|
| 緯絲 | 一封度一片四分ノ一 | 四封度 五片 |
| 經絲 | 一封度二片 | 四封度 八片 |
| 表面浮絲 | 一封度十片 | 半封度 五片 |
| 纖質 | 一平方尺四片半 | 十八平方尺六志九片 |
| 加飾費 | | 一片 |
| 合計 | | 八志四片 |

卽以上の如く英國に於てこれを製造せんとすれば八志餘を要す、此外工場費運賃保險料等の雜費亦尠からず、勿論以上は單に英國に於ける有力なる「カーペット」製造家の自ら謂ふ所にして決して誤り無きを信ずる能はずと雖其大體に於て大差なかる可きことは信ずるの價ありと謂ふべし。

されば本邦當業者幷に有志者は、今後益々進んで歐米の先進國に依り其技術を研究し、以て安價に然も精巧なる「カーペット」を製造し、歐米の製品に



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「カーペット」の多數は手織にして機械を使用することなく、從て其價も安からざりしを以て到底一般中下等社會の需用に應ずること能はざりしが、近來漸く巧みに機械を以て製織することを得るに至り、加之多年の經驗は從來の純羊毛製「カーペット」に代ふるに麻、黃麻、木綿等の安原料を使用し安價にして然も一見上等品に類似せる「カーペット」を製出するに至りしと、年次一般社會が其生活の程度を進め目下に於ては如何なる下等社會に至るまで盡く「カーペット」を使用するに至り、茲に安物「カーペット」の販路著しく擴張せり。

「カーペット」販路の變遷、過去數年以前までは英國製「カーペット」は歐米の諸外國に向て其需用甚だ廣大なりしも近來獨佛を始め歐大陸各國に於て、又は米國に於て輸入重稅を課せらるゝに至りしと各種「カーペット」製織機械の現出せるとを以て巧みに各國に於てこれを製造するに至り、殊に歐大陸各國に於ける勞働賃銀安くして然も長時間の勞働に耐へ彼れ自身が英國製「カーペット」の圖案を模寫し自國に於て頗る精巧廉價なる「カーペット」を製造しつゝあるを以て、英國製品の諸外國に向ての輸出販途は年次減少の傾向に在り、現時其製品の多くは歐米諸國より變じて東西の英殖民地に向て益々需用の途を開きつゝあり。

## 結論

英國に於ける斯業は古來頗盛にして過去二十餘年以前までは諸外國へ輸出著大なりしも、近來各國に於ける輸入重課稅と、各國が英國製品を模造するの術に巧みなると其、工費殊に職工賃銀の比較低廉なるとを以て、從來英國に仰ぎし「カーペット」の多くは各自國に於て、廉價に製造し得るに至り英國の斯業に一大打擊を與へ、輸出額は年次減少の狀況に陷り「カーペット」製造工業は殆んど熟睡の有樣となり或は廢業するものさへあるに至りしが、近來英國の斯業者はこれ等各種の弊害を避けんが爲め自己



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ー」及「ベルベット、タペストリー」等にして原料毛絲の多くはスコットランドに、麻はヨークシア伊太利木綿はヨークシア及スコットランドに於て紡績せられ、黄麻はダンデーにこれを求むるを常とし製品は内外共に需要多し。

**ラッスウード、スター、リング、エルダー、スリー**、これ等各地は大體に於てグラスゴーに同じ依て茲には略す。

**エアー**、製品の多くは「ジャカード」機械織出「カーペット」にして原料「ウースステッド」はスコットランド」に於て紡績せるものを用ひ、「ウーレン」毛絲はこれをヨークシアに仰ぎ、麻の多くは伊太利より輸入し木綿はヨークシア及スコットランド、黄麻はダンデーより買來り其産出「カーペット」は悉く英國内地に向て販賣せらる。

**ダーベル**、此地に於て製造せらるゝ「カーペット」の種類は主として上等「アキスミンスター、カーペット」にして其原料は殆んどエアーと同様のものを用ひ何れも内地向「カーペット」にして輸出向製品を見ず。

**ドネガル、カウンテー**、以上記載せる「カーペット」工業地に於て製造せらるゝ「カーペット」は何れも機械製品なり、然れども此ドネガル、カウンテーに於ては悉く手織製品のみにして機械製品を見ず、即我日本に於ける堺段通に類似せる方法に依り、其工業の規模頗大ならず、而して此種の手織「カーペット」は價頗高けれども、其丈夫なることを以て上流社會に大に珍重せられたりしと雖、近來機械を用ひ頗優美にして、且廉價なる「カーペット」の産出せらるゝに至り、從て其需用も大に衰へ現今にては單に内國のある一部分に向て需用せらるゝに過ぎず、其原料紡績絲の多くは前記エアーと同樣のものを使用せり。

## 「カーペット」工業の變遷

安物「カーペット」の販路擴張、即以前に在りては



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ット」「タペストリー」「アキスミンスター、カーペット」の製造盛にして、其原料「ウーステッド」毛絲、麻、木綿の多くはヨークシアの各地より黄麻はダンデーに仰き内外に向て其製品の需用尠からず。

**リバーセージ、ヘックモンドウエク**、以上二工業地は何れもブリッグハウスと同様なれば茲に略記す。

**ロチデル**、此地は「タペストリー」及「ベルベット、タペストリー」の製造を以て知られ其原料「ウーステッド」毛絲及麻紡績絲はヨークシアより綿はランカシアより黄麻は「スコットランド」の各地より供給し製品は主に英國内地向きにして輸出品を見ず。

**キッド、ミンスター**、英國「カーペット」工業地として殊に著名なるは卽キッドミンスターにして就中此地附近より製出せらるゝ「カーペット」の數量頗多し、製品の主要なるものは「ジヤカード」機械織出模様「カーペット」、「アキスミンスター、カーペット」「アキス、ミンスター、ラッグス」及び「タペストリー」等にして原料紡績絲中「ウーステッド」毛絲は多く此地に於て紡績せられ、「ウーレン」毛絲はヨークシアに於て、麻絲はこれを伊太利に仰き綿絲はランカシア及ヨークシアの各地より黄麻はダンデーに仰き内外に向て其製品の需用尠からず。

**ブリッジ、ノース、スタウ、ボート**以上キッド、ミンスターに同じ。

**グラスゴー**、此地は製鐵、造船等を以て世界に知られたり、此地又「カーペット」工業盛んにして殊に上等品に妙を得たり、「ジヤカード」機械織出模様「カーペット」「アキスミンスター、ラッグス」「アキスミンスター」「カーペット」等の產出多く、原料絲中「ウーステッド」は此地に於て、「ウーレン」毛絲はヨークシアより麻はヨークシア若くは伊太利より輸入す木綿の多くはランカシアより黄麻はダンデーに於て紡績せらるゝを常とす、製品の多數は内地向きにして輸出品頗少し。

**ペースリー**、製品の主要なるものは「タペストリ



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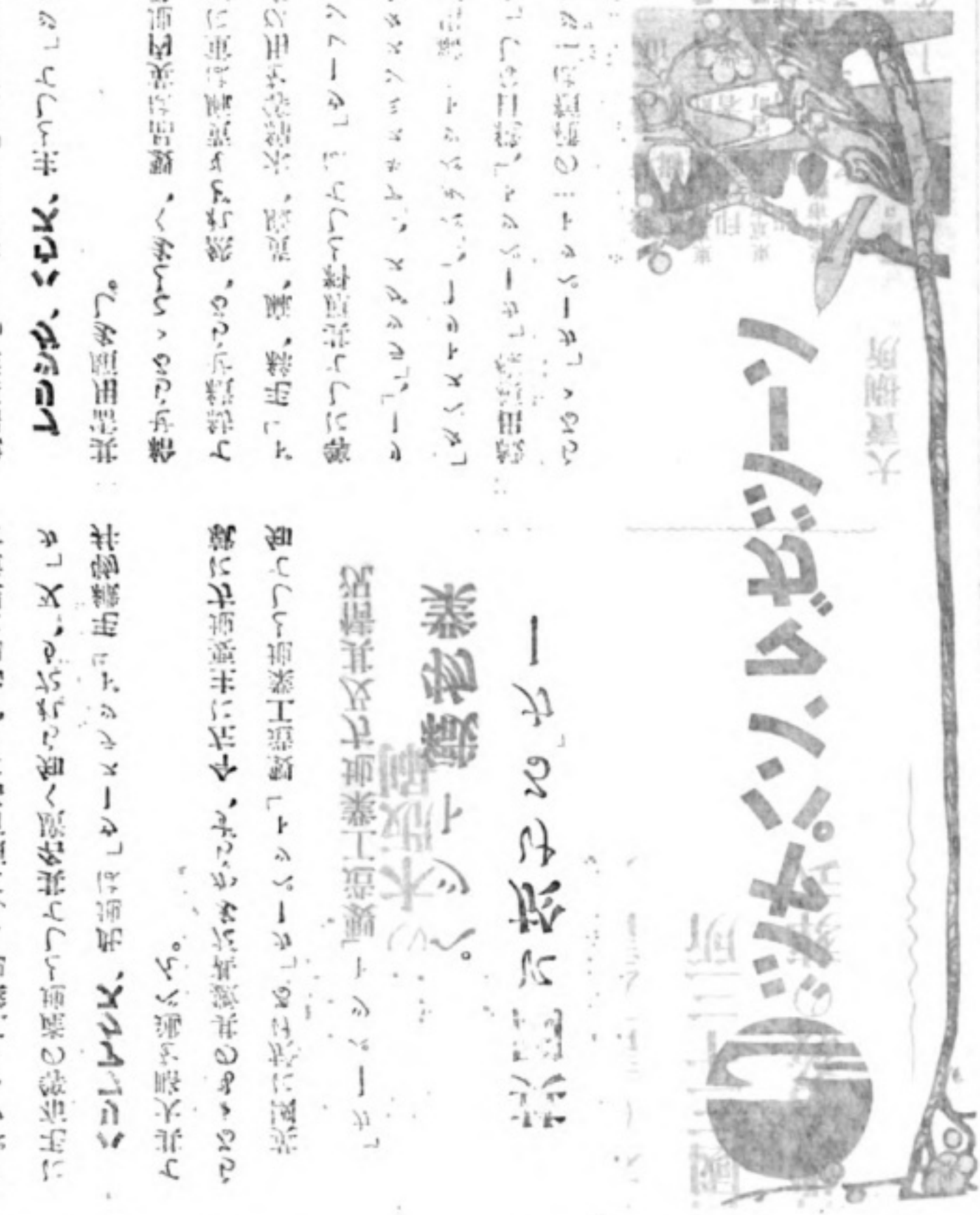


# ハンディポンプ

## 株式会社 大資物所

〒一〇〇 東京都千代田区丸の内一丁目十番地

電話 (二一一) 一一一一(代表)

## 業務内容

ハンディポンプ製造工業並びに販売

ハンディポンプ製造に関する一切の業務

## 沿革

昭和二十年 創業

昭和二十五年 資本金一千万円にて株式会社に改組

昭和三十年 資本金二千万円に増資

昭和三十五年 資本金五千万円に増資

昭和四十年 資本金一億円に増資

昭和四十五年 資本金二億円に増資

昭和五十年 資本金三億円に増資

昭和五十五年 資本金五億円に増資

昭和六十年 資本金十億円に増資

## 組織

社長 山田太郎

専務取締役 鈴木一郎

常務取締役 佐藤二郎

取締役 高橋三郎

取締役 伊藤四郎

取締役 渡辺五郎

監査役 中村六郎

## 従業員

現在従業員数 三百五十名

内訳 男子 二百八十名

女子 七十名

平均年齢 三十五歳

## 主要製品

ハンディポンプ 各種

ポータブルポンプ 各種

電動ポンプ 各種

## 取引銀行

第一銀行 丸の内支店

三菱銀行 丸の内支店

## 主要取引先

東京都水道局

横浜市水道局

川崎市水道局

千葉県企業庁

## 工場

本社工場 東京都大田区

第二工場 神奈川県川崎市

## 営業所

大阪営業所

名古屋営業所

福岡営業所

札幌営業所

## 資本金

十億円

## 決算期

毎年三月末日

## 株主

株主数 約千五百名

## 主要株主

大資物所従業員持株会

## 関連会社

株式会社 大資物所サービス

## 備考

ハンディポンプ業界において業界第一位の地位を占めている。

# ジヤパン、マガジーン

第壹卷
第二十號

## 英國に於ける「カーペット」織物業

### 「カーペット」製造工業地方及其情況

英國に於ける「カーペット」製造工業地として知らるゝもの其數甚だ多からず、今左に主要地方に就て其大略を述べん。

**ハリフアクス**、此地は「ウーステッド」毛織物幷に毛布等の產地として其名廣く知られたり、又「カーペット」工業地として頗有名なり、此地に製造せらるゝ「カーペット」の種類は「ジヤカード」機械織出模樣「カーペット」、縫目なし「カーペット」及「タペストリー」、「ベルペット」織出模樣、「タペストリー」、「ラッグス」、「アキスミンスター」、ラッグス」等にして其原料としては「ウーレン」「ウーステッド」毛絲、麻、黃麻、木綿等を用ひ多くは此地に於て紡績せらる、然れども黃麻は重にダンデーより供給せらるゝこと多く、製品は英內地及輸出用として其需用頗多し。

**ブリッグ、ハウス**、主として「ジヤカード」機械織出模樣「カーペット」「タペストリー」及「ベルペ



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見よ 次號英文欄の主なる記事

東洋一の私立大學 早稻田大學
薩摩の武士道
吾が國獨特の木版刷
日本の橋梁
日本の詩及詩人
西國三十三所
神佛兩教の葬式

裏告

| 定價 | 部數 | 代價（郵稅共） | |
|---|---|---|---|
| | | 內地滿韓 | 外國 |
| 十二部 | 一部 | 五十錢 | 六十錢 |
| 四圓五十錢 | 六 | | 圓 |

一廣告料　本誌廣告揭載御希望の方は御一報次第早速掛員差出し御相談可申上候
一前金　本誌代價、廣告料とも凡て前金に願上候
一爲替　は東京市京橋區數寄屋橋局宛に御振込願上候
一御拂込會計　は凡て往復はがき又は返信料御封入可被下候
一領收證　官廳役所の外は別に發送せず本誌到著を以て證となし可被下候
一宛所　御送金及編輯廣告に關する事は凡て東京市麹町區內幸町一丁目三番地ジヤパン、マガジーン社宛に願上候

明治四十四年三月二十日發行
明治四十四年三月十七日印刷

東京市麹町區內幸町一丁目三番地
發行所　ジヤパン、マガジーン社
東京市麻布區笄町百七十五番地（電話新橋二一八七）
發行兼編輯人　山下彌七郎
東京市芝區愛宕町三丁目二番地
印刷者　小松周助
東京市芝區愛宕町三丁目二番地
印刷所　東洋印刷株式會社

東京市麹町區內幸町一丁目三番地
ジヤパン、マガジーン社
英國ロンドン市ホワイトフライアールス町三
デー、ジエー、ケイマー商會
大賣捌所

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| 定價 | 一ヶ月 | 一ヶ年 |
|---|---|---|
| 金 | 拾一錢 | 四拾五錢 |

本社發行所 東京市神田區錦町三丁目十六番地
振替口座 東京一〇〇〇番
電話 神田 四〇九番


## 新刊紹介

**日本の結婚人種**

四六判 二百頁 定價金十二錢

**日本の家族**

四六判 二百頁 定價金十二錢

**日本の家族**

四六判 二百頁 定價金十二錢

**日本の家族

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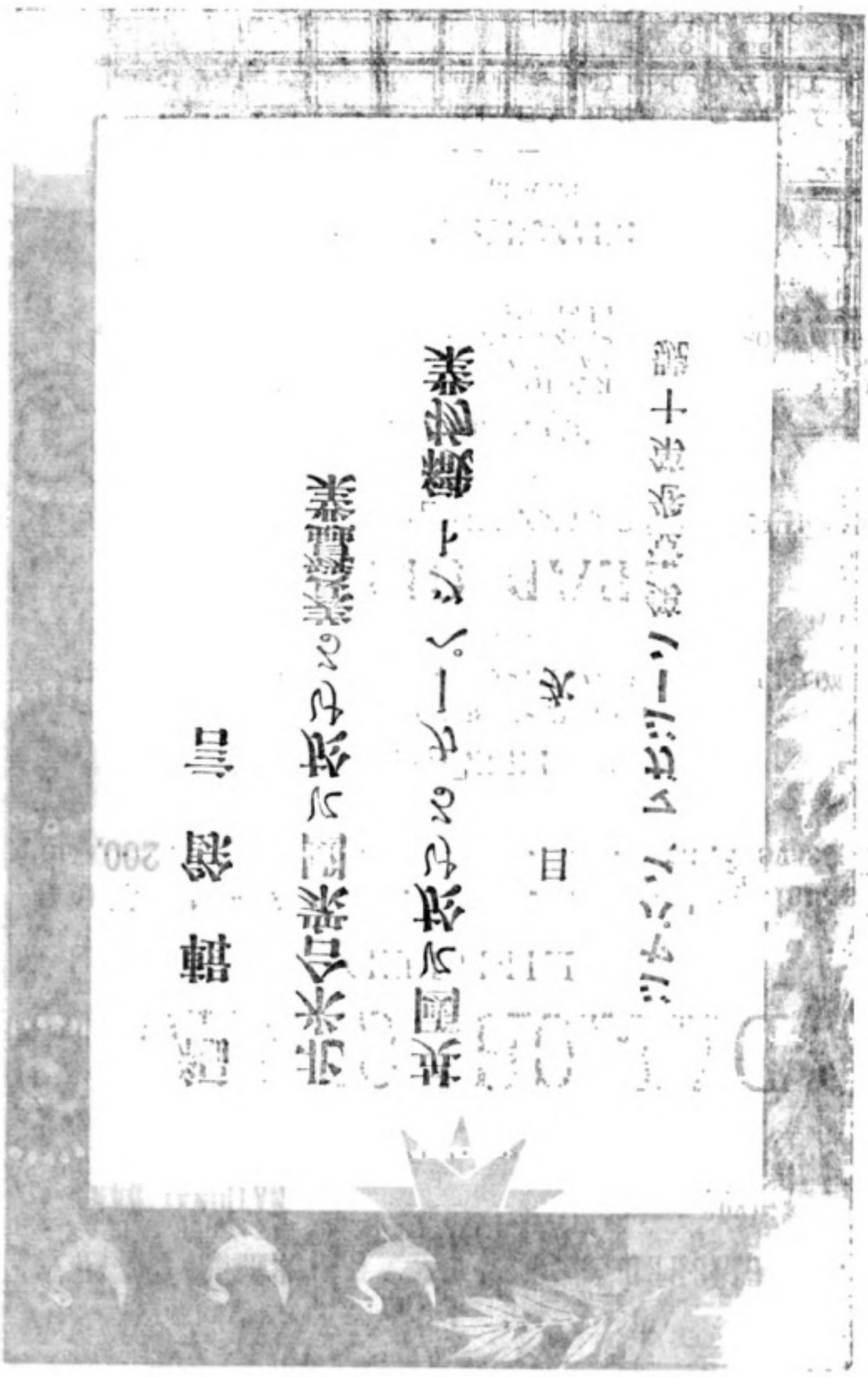

卒業証書

第十二回

一、

日

米国ミシガン州立大学の卒業式において

米国学位

輔　翁　白

ジヤパン、マガジーン第壹卷第十號

目次

英國に於ける「カーペット」織物業

北米合衆國に於ける養蠶業

編輯餘言

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ESTABLISHED
1893

FORMERLY THE FIRST
NATIONAL BANK

# DAI-ICHI GINKO,
## LIMITED

| | | |
|---|---|---|
| Capital (paid up) - - - - - - - - | Yen | 10,000,000 |
| Reserve Fund - - - - - - - - - | „ | 5,200,000 |

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### DIRECTORS

BARON E. SHIBUSAWA, PRESIDENT

H. MITSUI, ESQ. Y. SASAKI, ESQ. T. KUMAGAI, ESQ. Y. KUSAKA, ESQ.

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## HEAD OFFICE

NO. 1, KABUTO-CHO, NIHONBASHI-KU, TOKYO

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### HOME BRANCHES

| | | |
|---|---|---|
| OSAKA | KYOTO | YOKOHAMA |
| KOBE | NAGOYA | YOKKAICHI |
| SHIMONOSEKI | SHIN-OSAKA-CHO (Tokyo) | NISHIKU (Osaka) |
| HYOGO | FUSHIMI | |

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### BRANCHES IN KOREA

SEOUL, FUSAN

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Every Description of Banking business transacted.
The Bank has Correspondents in the Principal Cities and Towns.
Special Safe Deposit Boxes are provided in the vault of the Head Office.

Y. SASAKI, General Manager.

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# ジャパン、マガジーン

明治四十四年三月二十日發行
明治四十三年一月二十二日
第三種郵便物認可（毎月一回發行）

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